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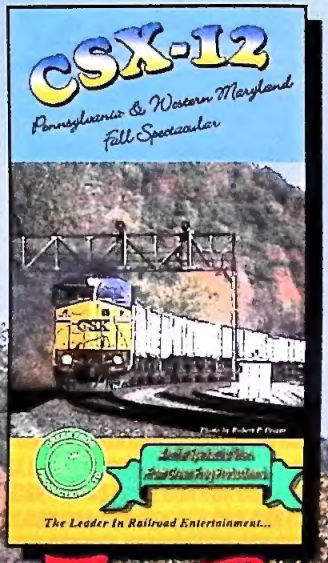

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RAILFAN & RAILROAD

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on the cover

Phyllis Hackleman captured the glory of steam in her stunning print of Western Maryland Scenic 2-8-0 734 to claim First Place honors in the RAILFAN & RAILROAD 2000 Cover One contest. The other winners are featured on page 6. Meet Phyllis and second place winner Richard Barnes, Jr. on page 30.

Publisher's Desk

Planning Your Railtour

NOW IS THE TIME to start planning your big rail tour for next year, whether you plan to go on your own or with one of the companies specializing in railroad tours. We recommend signing up early, as some trains fill up quickly. Let's take the *American Orient Express* as an example. This is an all streamlined, 15-car train in the grand tradition of the post World War II era when railroads were outdoing themselves with amenities and creature comfort.

The cars all date from the 1940s and 1950s and have been completely refurbished in a blue-and-gold exterior paint scheme reminiscent of the great European trains of yesteryear. Food in the two dining cars is superb. Two lounge cars are well appointed, and the observation car originally served on the *Twentieth Century Limited.*

The *American Orient Express* offers four types of accommodations. First is the roomette with upper and lower bunks, toilet and full size couch. There's also a single roomette with toilet and single sofa seat. A parlor suite can accommodate up to three passengers and the presidential suite is a double size cabin with two lower berths, two single sofa seats and a shower. There is a shower in each sleeping car. Sorry, there are no coaches.

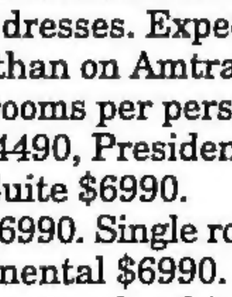
Rail tours scheduled for the year 2001 include Washington D.C. to New Orleans, eight days seven nights, and Los Angeles to Washington D.C., eleven days ten nights. There's an eight-day seven-night Los Angeles to Seattle run and a Denver to Salt Lake City (eight days seven nights) trip through the Rockies and National Parks. Also offered are Phoenix to Salt Lake City, eight days seven nights, Salt Lake City to Seattle, eight days seven nights and a cross-Canada run from Vancouver to Montreal of ten days nine nights. Schedules start in February and continue through the end of November.

Smoking is permitted only in the open vestibules between each car. Because of the age of the cars, wheelchairs must be collapsible and able to negotiate 23 inch wide aisles. Upper and lower beds are six feet two inches in length. Land tours are available at selected stops. You will pass points of rail interest so have your cameras ready.

While this is a posh train, attire is casual. Jackets are not required and women don't have to wear dresses. Expect the prices on this special train to be higher than on Amtrak or VIA. Some sample fares for twin share rooms per person on a South tour are Roomette $2890, Suite $4490, Presidential $4790. Trans-Canada roomette $4290, Suite $6990. Transcontinental roomette $4290, suite $6990. Single roomettes, South $4160, Canada $6490, Transcontinental $6990.

These prices compare favorably with cruises by ship. If you make a reservation six months or more in advance you will get a $300 per person discount. Children under eight years of age are not permitted. Occasionally $500 discounts are offered on certain runs. Ask about them.

Maybe you're wondering about the motive power used by the *American Orient Express.* Forget about articulateds and Alco PA's. Do expect one or two Amtrak units, Genesis or whatever. *American Orient Express* offers a free descriptive brochure designed to whet your appetite. Write to *American Orient Express,* 5100 Main Street, Suite 300, Downers Grove, IL 60515, Attn: Customer Service. For reservations or questions, e-mail or phone 800/320-4206 or 630/663- 4550. And, mention RAILFAN & RAILROAD when you contact them.



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Managing Editor *E. Steven Barry*

Associate Editor *Walter C. Lankenau*

Editorial Secretary *Maureen Frazer*

Traction Columnist *George M. Smerk*

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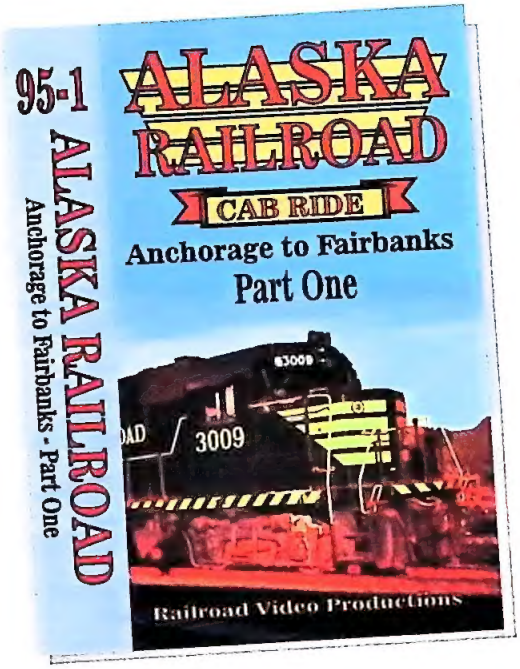

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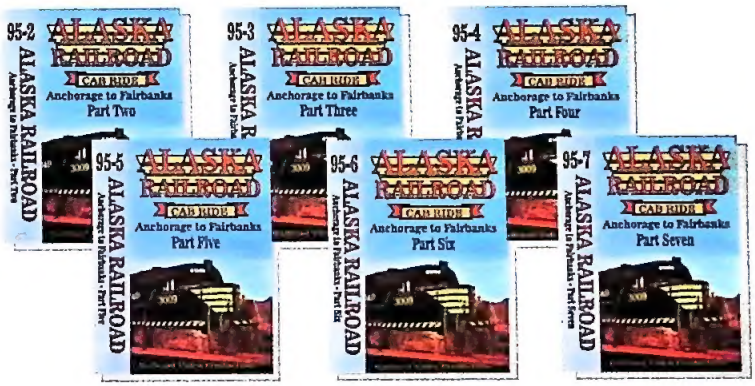

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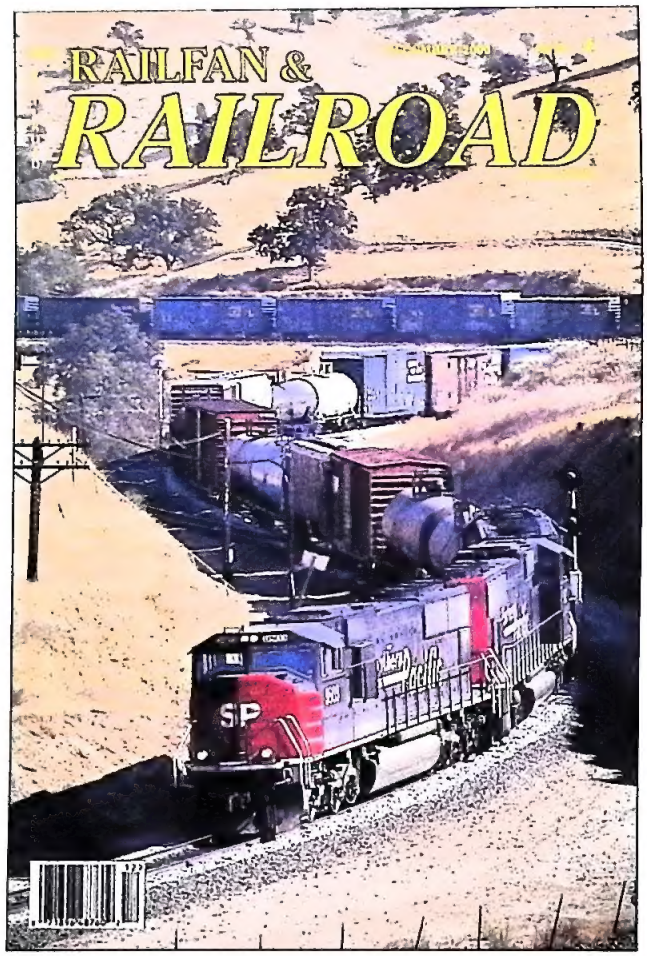
The 2000 Cover One Contest

THIS YEAR'S COVER ONE CONTEST brought in 892 entries from 94 photographers, slightly down from to last year's numbers of 917 images from 105 contestants. The entries included 825 slides and 67 prints. R&R managing editor Barry and associate editor Lankenau (on his first day on the job) were the judges for the contest, and the first round narrowed the field down to 79 slides and one print from 37 different photographers. The second round narrowed the field further to 38 slides and one print from 31 contestants. Also chosen in that round were eleven images that would not work for the cover, but are being held for possible use in FINAL FRAME.

Now it got down to the nitty-gritty. Eliminating shots based on very minor composition issues narrowed the field to 25 slides and one print from 18 photographers. We asked Larry Dietch and Tammy Havens from our art department to join us at this point. After much discussion, we finally came up with three front-runners. A little more discussion, and the winner and second-place photos were decided.



Second Place: Richard Barnes, Jr. (Runners-up at right.)

This year's winning entry is different from most of our past years' winners in many ways. First, it features a steam locomotive — the last Cover One winner featuring as steam locomotive was Ken Kraemer's prize-winner in the very first contest in 1988. It's been all diesels ever since. Second, this year's winner was the first ever from a print — only slides had won up to this point. And third, photographer Phyllis Hackleman of Rochester, New York, is the first woman to win the contest. Her shot of Western Maryland Scenic 2-8-0 734 at Frostburg was taken in October 1999 during a Carl Franz freight charter (see **cover**). Phyllis titles the shot *Letting Off Steam.*

Second place went to Richard Barnes, Jr., of Port Hueneme, California. He ventured over to Bealville in the Tehachapi Mountains on September 29, 1996, to capture Southern Pacific SD70M 9803 snaking through a series of reverse curves (**above**). Interestingly, last year's Second Place winner (by Alan Jacobson) was also taken in the Tehachapis.

You can read all about our top two photographers in WE'D LIKE YOU TO MEET . . . beginning on **page 30**. The nine runners-up appear on **page 7** in random order.

Burlington Northern SD40-2 6366 was at the east end of Bozeman Pass on Montana Rail Link on March 14, 2000, when it was photographed by Frank W. Powell of Philadelphia, Pennsylvania. The judges liked the strong image of the train with the mountains pulled in using a telephoto lens.

Clarke W. Sutphin of Forsyth, Montana, has a runner-up for the second year in a row. His winner shows BNSF Dash 9-44CW 1013 leading a grain train over a stream in Glacier Park, Montana, in October 1999, amidst some nice golden foliage.

Frank W. Keller of Colorado Springs, Colorado, ventured to Siskiyiou Summit, Oregon, to capture Central Oregon & Pacific GP38-3 3809 leading a colorful consist on September 30, 1999. Once again, a telephoto lens was used to provide dramatic compression.

It's Santa Fe all the way in Ken Fitzgerald's runner-up taken at Haslet, Texas, showing Dash 9-44CW 617 broadside on a bridge. Ken is from Fort Worth, Texas, and took the shot on March 22, 1994.

The remote Cartier is the subject of our next runner-up, taken by Shaun McGinnis of Bellows Falls, Vermont. Shaun caught C636 No.77 with a southbound ore train at milepost 49 on the Cartier on June 18, 1999.

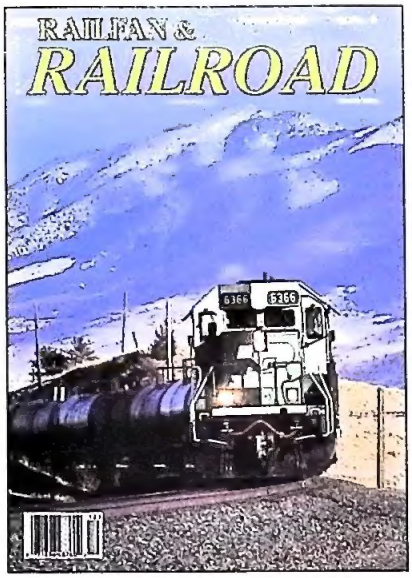
John Leopard's moody shot of VIA F40 6412 at Newtonville, Ontario, caught our eye because, even though it's dark, it has splashes of light scattered throughout — the headlight, signals and glowing snow. John, of Stevens Point, Wisconsin, took the shot on February 27, 1993.

Ed Wolfe of Pittsburgh, Pennsylvania, went to Appalachia to capture Norfolk Southern train Q45 high on a trestle near St. Paul, Virginia, on October 24, 1998. The barn adds foreground interest, and putting the train high in the frame always makes for an eye-catching cover when the magazine is displayed on newsstands.

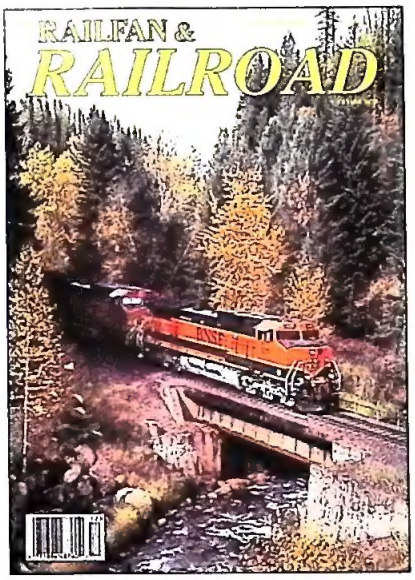
Frederick G. Bailey of Charlestown, New Hampshire, seems to be a perennial winner in our contest, and this year was no exception. Fred's runner-up is a strong broadside view of Green Mountain freight DASW switching at the old Steamtown site at Riverside, just north of Bellows Falls, Vermont, in July 2000. A sunny day, combined with a recent visit from the brush cutter to the causeway along the Connecticut River, allowed Fred to capture this fine image.

Our final runner-up was taken just a few miles up the road from Bellows Falls. Jim Shaughnessy of Troy, New York, lensed Green Mountain RS1 405 northbound on a wintry February 27, 1999, at the bridge over Brockways Mills Gorge. The shadows in the foreground and the overhanging branch frame this nicely lit view.

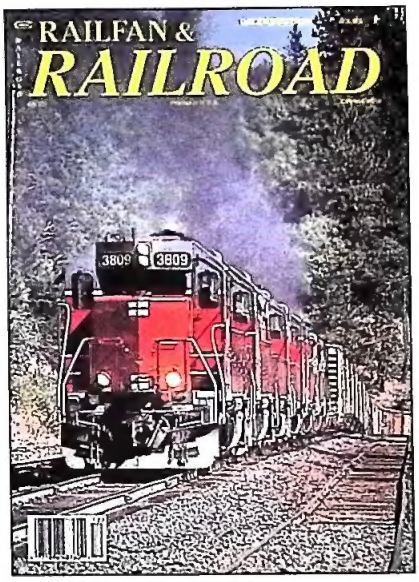
Congratulations to all this year's winners and our thanks to all those who entered. This year's contest was one of the most difficult we've ever judged. We appreciate the time everyone spent sorting and sending material. We'll announce the details of the 2001 Cover One Contest next summer. Until then, think vertical! — *S.B.*



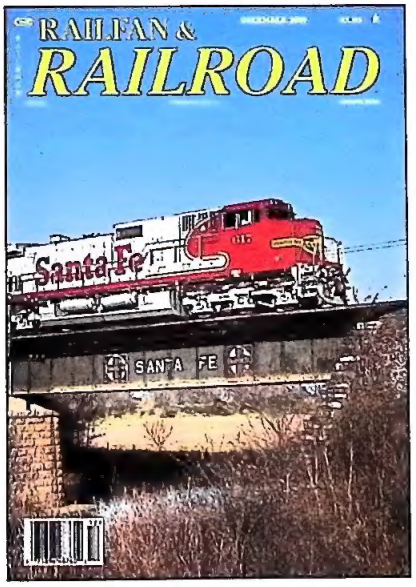
Frank W. Powell



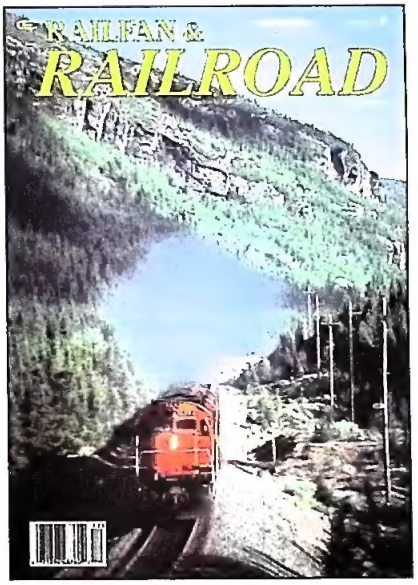
Clarke W. Sutphin



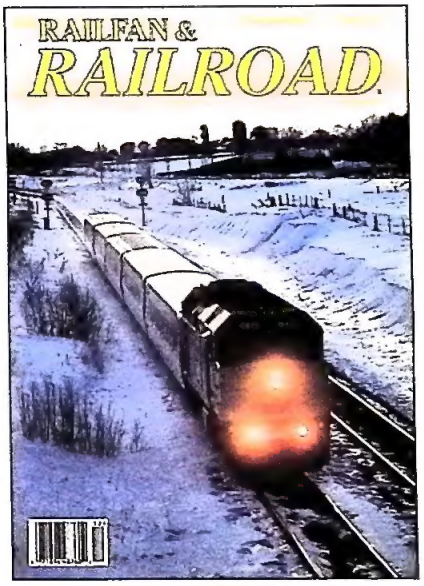
Frank Keller



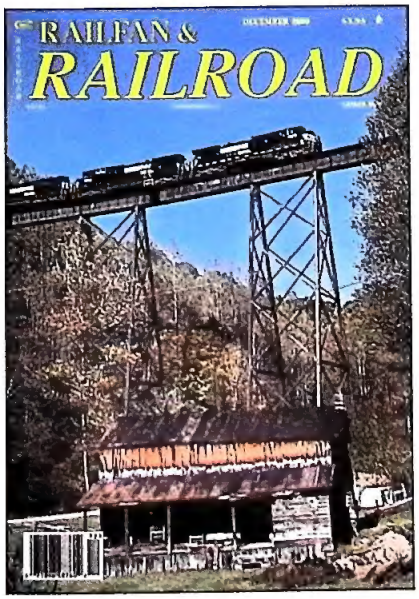
Ken Fitzgerald



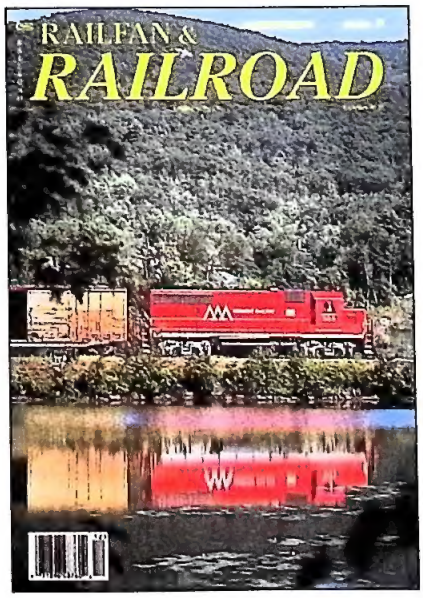
Shaun McGinnis



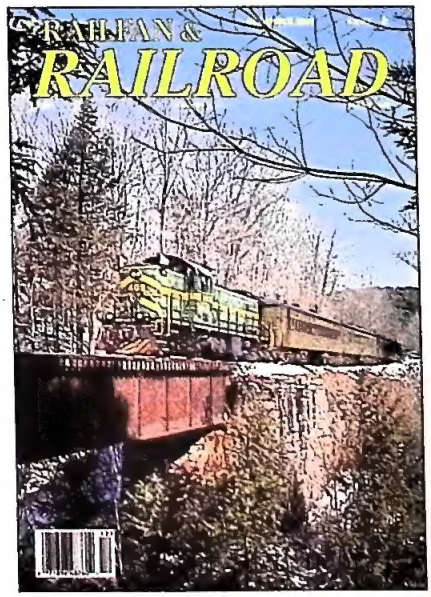
John Leopard



Ed Wolfe



Frederick G. Bailey



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Letters from readers

Firing the Daylight through Washington

That was a nice article and photo spread in the November 2000 RAILFAN & RAILROAD on Daylight 4449's trip through Washington with the BNSF *Employee Appreciation Special*. Here are a few clarifications.

Contrary to popular belief, and continuous writings in many publications, the SP didn't "remove the streamline skirting and paint the GS class black in the 1950s." We have photos of 4449 specifically taken in 1946 in black paint with the skirts still on.

Also, we did not go through the Cascade Tunnel "with only 40 pounds of steam pressure," as stated in the article. Engineer Bill Stetler had the throttle open to work about 40 to 50 pounds of steam pressure in the cylinders, i.e. steam chest pressure. As fireman, I maintained 298 pounds boiler pressure so as not to lift the safety in the tunnel. There was no need to work the engine any harder and blast off 40 years of diesel soot from the roof of the tunnel down onto the new paint job.

Finally, BNSF did indeed finish installing an additional track connection in Yakima, so that the whole train could be wyed. Thus, at the last minute, the 4449 was able to handle the *EAS* round trip from Pasco to Yakima on July 21st.

JACK WHEELIHAN
WESTERN SPRINGS, ILLINOIS

Historical footage on video

When I decide what footage to include on any new Mark I Video archive film program, I evaluate the material as much for its historic importance as its visual quality. Chris Kimler, in review of our *Lackawanna Steam Series* in the October 2000 R&R, seems to be more interested in the price of the video than what is on it.

A John Briggs twilight shot of steam trains climbing the grade at East Orange, New Jersey, may be a little grainy and some driver detail may be lost, but the historical and aesthetic value is irreplaceable. Extremely rare but less-than-perfectly exposed footage of double-headed Poconos and the shaky cab ride views shot in a DL&W 4-4-0 do nothing to increase the cost of the tape.

Chris also erred in stating that there are scenes of the Raritan River Railroad on

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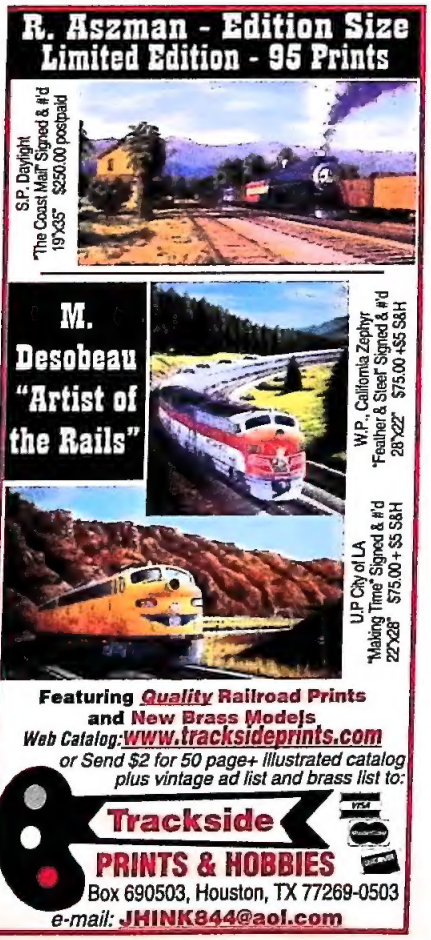
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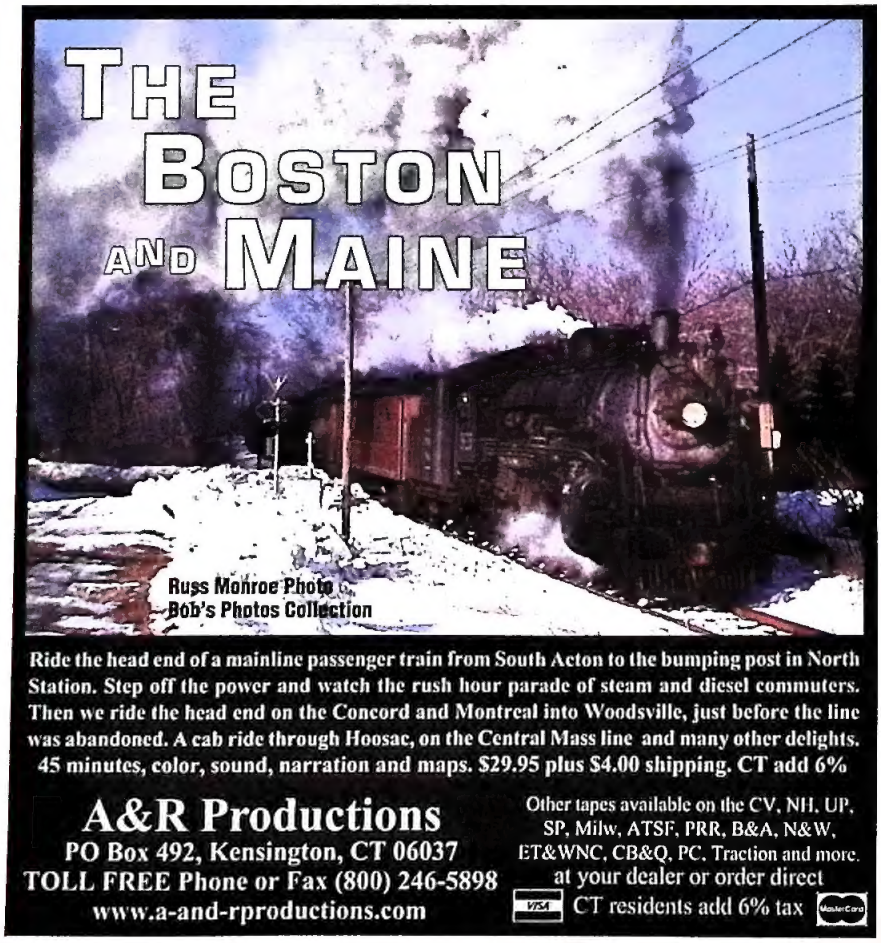
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WE BUY COLLECTIONS

Volume I. The tender clearly has RAILWAY VALLEY on it. I felt these scenes were highly relevant, not only because the RV connects with the DL&W at Summit, but also because I had the opportunity to include what may be the only extant footage of 2-8-0 No.15, which later wound up at Steamtown.

In a few instances over the last 14 years I've used certain sound sequences in more than one program. On the other hand, about 99 percent of the sounds are correct, including coaling the the ex-DL&W 565 by hand. I currently do not have a Train Master cab ride sequence in my audio library, but Jim Boyd suggested that EMD 567 cab sounds would be fairly close.

While editing, I found that I had additional materials that made sense, including that cab ride in a Train Master. I felt that any true Lackawanna fan would not object to some pristine 1950-era 16mm diesel footage, along with some other odds and ends like the 565 on the Dansville & Mount Morris and the GM *Train of Tomorrow* on the DL&W. I believe the value of a video is what's on it, not what it costs. I'll let my viewers decide if they would prefer to fast-forward through history. But I'll continue to give them the option.

MARC BALKIN
MARK I VIDEO
NEW MILFORD, NEW JERSEY

The missing "0"

It is always gratifying to see one's photos in print, such as my news photo on page 27 in the November 2000 issue. There appears to be a typographical error in the photo caption, however. The correct spelling of the railroad is "Tishomingo." The ending "o" was dropped. Since I no longer have the cover letter, I'm not sure of the culprit. It could have been my error or my "unreadable handwriting" on the slide. Tishomingo was the name of a Chickasaw Indian chief in the late 1800s in the Mississippi area. In Chickasaw it means "brave warrior."

KEL AIKEN
GENOA, NEVADA

SLSF 1522 burns coal?

I just received my October 2000 issue of R&R and, looking through it, I read Curt Katz's *railfun* cartoon. Someone should tell him that 1522 is an oil burner. Shame on him.

BILL FLOTTMAN
VIA THE INTERNET

Well, ummm, actually, uh, the person with the 1522 patch in the cartoon was, ummm, visiting the Mid-Continent Railway Museum, so that was actually Chicago & North Western 1385 burning coal. Yeah, that's it. Or we can declare "cartoonist's license." Or we can just hang our heads and 'fess up to the gaffe. — S.B.

Loaded up the car?

Shame! Shame! On page 62 of the November 2000 issue you state that "you loaded up the car and drove to *Summerail at CUT*". Don't you think that as the editor of a railroad fan magazine you should have taken the train? Your organization and its employees, above all, should be supporting the railroads.

J. MARSHALL BUEHLER
PORT EDWARDS, WISCONSIN

Good question. See MARKERS. — S.B.

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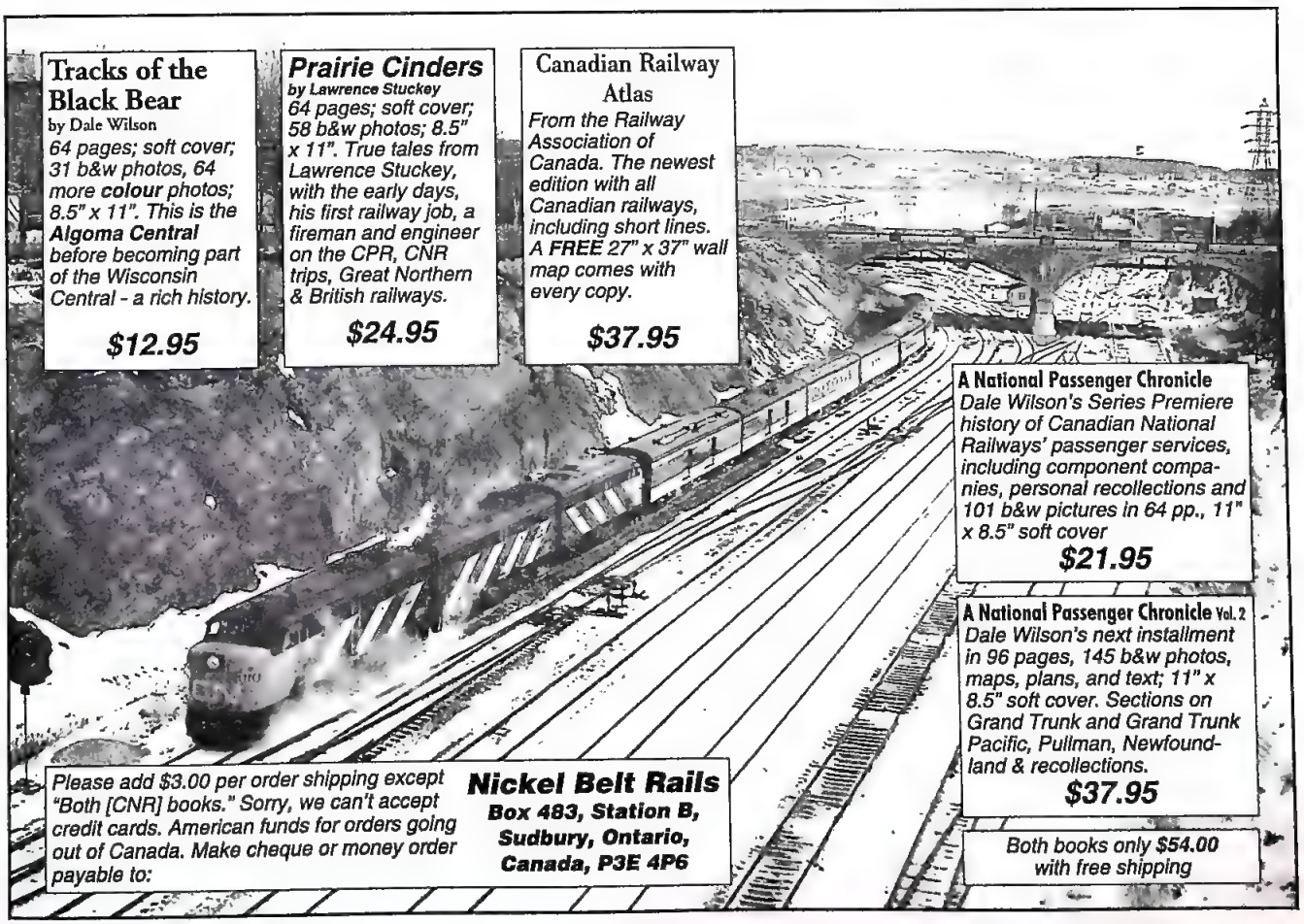

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Timetable

Railfan events guide

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RAILFAN EVENTS

STANFORD, CALIFORNIA, through November 12. *Trains That Passed in the Night: The Railroad Photographs of O. Winston Link* at the Iris & B. Gerald Cantor Center for Visual Arts on the Stanford University campus, featuring 79 images of Link's body of work. Open 11am-5pm Wednesday through Sunday, until 8pm Thursday; closed Monday and Tuesday. Free admission. For information phone 650/723-4177; *www.standford.wedu/dept/ccva/.*

BLUEWATER MICHIGAN CHAPTER NRHS (P.O. Box 296, Royal Oak, MI 48068-0296; 800/594-5162; *www.BluewaterNRHS.com*) is sponsoring the following trips. Fares listed for overnight trips are double/single occupancy, for complete fares contact the Chapter.

November 3, Bluewater Michigan 18th Anniversary banquet at Farmington with speaker Lou Hoy; $20.

December 2 and 9, Christmas Lights Spectacular at the Huckleberry Railroad from Dearborn and Royal Oak; $69.

December 8-10, Christmas in Toronto by Train from Windsor; $355-$430.

February 3-5 and 10-12, Algoma Central Snow Train from Dearborn and Royal Oak, all-inclusive fare $295-$405.

KEMPTON, PENNSYLVANIA, November 4. Lehigh & New England photo feight on the Wanamaker, Kempton & Southern sponsored by the Jersey Central Railway Historical Society. Train features L&NE livery Whitcomb 65-ton diesel, gondola and caboose. Train departs 12 noon, numerous photo stops and runbys, night photo session following the trip. Tickets $12 from the Jersey Central Railway Historical Society, P.O. Box 700, Clark, NJ 07066. Information phone 908/233-3603; *www.jcrhs.org.*

STRASBURG, PENNSYLVANIA, November 12. Trains and Troops showcases the significat role railroads played in times of defense at the Railroad Museum of Pennsylvania. For more information contact the Friends of the Railroad Museum of Pennsylvania, P.O. Box 125, Strasburg, PA 17579; 717/687-8628; *frm@redrose.net; www.rrmuseumpa.org.*

NASHVILLE, TENNESSEE, November 18 and December 2. Train rides with Santa to Waterville, Tenn., sponsored by the Tennessee Central Railway Museum. Trip departs Nashville 9am for a 90-mile round trip, returns at 2:30pm. Tickets start at $15. For more information contact the Tennessee Central Railway Museum, 220 Willow Street, Nashville, TN 37210; 615/244-9001; *http://home.hiwaay.net/~bgaddes/tcrm.*

BOSTON, MASSACHUSETTS, November 24-25. "Yuletide in Pennsylvania" overnight trip to Delaware and Pennsylvania via Amtrak. Dinner theatre, Longwood Gardens, more included. Fare $350 double occupancy includes five meals. For more information contact the Mystic Valley Railway Society, P.O. Box 365486, Hyde Park, MA 02136-0009; 617/361-4445.

RINGOES, NEW JERSEY, November 24-25, December 2-3 and 9-10. Santa Express at the Black River & Western Railroad. For more information contact the railroad at P.O. Box 200, Ringoes, NJ 08551; 908/782-6622; *www.brwr.com.*

WASHINGTON, PENNSYLVANIA, November 24-26, December 2-3 and 9-10. Santa Train at the Pennsylvania Trolley Museum. Kids meet Santa, parents enjoy carolling. For more information contact the museum at 1 Museum Road, Washington, PA 15301-6133; 724/228-9256; *ptm@pa-trolley.org; www.pa-trolley.org.*

ALLAIRE, NEW JERSEY, November 24-25 and December 2-3, 9-10 and 16-17. Annual Christmas Express with Santa onboard at the Pine Creek Railroad. Fare $3.50, advance sales only. For tickets contact the Pine Creek Railroad, P.O. Box 662, Allaire, NJ 07727-0622; 732/938-5524; *http://homestead.juno.com/crawsat/pinecreekrr.html.*

STEAMTOWN NATIONAL HISTORIC SITE (150 South Washington Avenue, Scranton, PA 18503; 888/693-9391) will host the following special events. Contact the museum for more details.

November 24-25, Toys for Tots Santa Train; children donating a new, unwrapped gift ride with Santa free.

December 10-20, *The Polar Express* comes to life.

WHIPPANY, NEW JERSEY, December 2-3, 9-10 and 16. Santa Claus Special at the Whippany Railway Museum with hourly departures from 1pm-4pm. Fares $8, kids under 12 $5, reservations strongly suggested. For more information contact the Whippany Railway Museum, P.O. Box 16, Whippany, NJ 07981-0016; 973/887-8177; *www.WhippanyRailwayMuseum.org.*

NEW YORK, NEW YORK, December 9. Trip to the Valley Railroad to ride Santa's Steam Train sponsored by the New York Railroad Enthusiasts. Ride from Grand Central Terminal to New Haven, Conn., on regular Metro-North train, transfer to Valley Railroad via motorcoach, ride behind steam in parlor car Grand Republic. Fare $65, $60 seniors over 65, includes all rail transportation and lunch at the Chowder Pot Restaurant (specify meat, fish or chicken). Tickets from the New York Railroad Enthusiasts, P.O. Box 040320, Staten ISland, NY 10304. Surcharge of $10 for orders received after November 30.

CHATTANOOGA, TENNESSEE, December 15-16. Diesel-powered Chickamauga Christmas Special features dinner at Lee & Gordon's Mill in Chickamauga. Trip departs 3:30pm, fare of $59 includes dinner. For ticket order form contact the Tennessee Valley Railroad Museum, 4119 Cromwell Road, Chattanooga, TN 37421; 423/894-8028; *info@tvrail.com; www.tvrail.com.*

PHILADELPHIA, PENNSYLVANIA, December 16. Night photo trolley special over SEPTA's streetcar lines using a PCC car sponsored by the Wilmington Chapter NRHS. Several stops for open flash and ambient light night photography. Trip departs Elmwood car barn (near I-95) at 5pm, returns approx. 10pm. Capacity limited to 30 people. Tickets $35 from Wilmington Chapter NRHS, c/o Steve Barry, 117 High Street, Newton, NJ 07860; information phone 973/383-3355 (9am-5pm ET) or e-mail *steve@daylightimages.com.*

BOSTON, MASSACHUSETTS, December 16. 34th Street Express chartered Amtrak train to New York City, departing South Station at 7:00am. Additional passenger pick-ups at Back Bay, Route 128 and Providence. Optional activities include Radio City Christmas Spectacular or Christmas Carol at the Paramount Theatre. Train-only fare $65. For more information conatct the Mystic Valley Railway Society, P.O. Box 365486, Hyde Park, MA 02136-0009; 617/361-4445.

PHILADELPHIA, PENNSYLVANIA, January 27. Super Saturday Streetcar Special VIII over SEPTA's streetcar lines using "Red Arrow" PCC 2799 sponsored by the Wilmington Chapter NRHS. Several quality photo stops. Trip departs Elmwood car barn (near I-95) at 10am, returns approx. 3pm. Tickets $30

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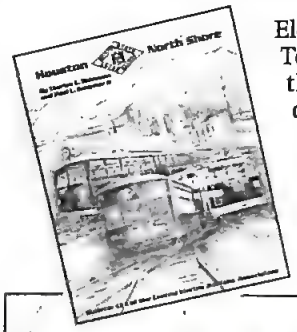

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WASHINGTON, NEW JERSEY, February 24. EastRAIL 2001 will be held at the Warren Hills Regional High School 10am-6pm. Confirmed presenters include Bob Bahrs, Thomas Baker, Steve Barry, Gene Collora, Kermit Geary, Jr., George Hiotis, Vic Neves, David Patch and Scott Snell. Radio personality Tom Moran will be the master of ceremonies for the day. More information will be available early next month.

TRAINS UNLIMITED, TOURS (P.O. Box 1997, Portola, CA 96122; 800/359-4870; info@trainsunltdtours.com) will sponsor the following events. Call or write for complete details.

- **March 24,** Tijuana & Tecate Rail Adventure using steam and diesel on the Tijuana & Tecate and San Diego & Arizona Easter. Trip originates in San Diego.
- **April 21,** San Diego & Arizona Eastern railfan trip with Black Widow GP9 and SP 4-6-0.
- **May 19-June 1,** Great Canadian Rail Adventure from Vancouver to Jasper and Banff, Cariboo Steam Special, more.
- **May 26-28,** Cariboo Steam Special with CPR 2-8-0 3716 from North Vancouver to Kelly Lake, B.C.
- **September 7-19,** Inside Passage, White Pass & Northern Wilderness includes cruising the Inside Passage, plus the Fall Northern Wilderness and White Pass Steam Spectacular listed below.
- **September 10-18,** Fall Northern Wilderness RDC trip over BC Rail from Vancouver.
- **September 15-18,** White Pass Steam Spectacular with chartered double-header on passenger, freight and mixed consists.
- **September 22-29,** New England Fall Colors Rail Adventure in Massachusetts and New Hampshire with eight train rides.
- **September 27-28,** Rio Grande Spectacular charter photo freight on the Cumbres & Toltec Scenic.
- **October 6-8,** Wisconsin Fall Colors Rail Cruise on the Wisconsin & Southern from Waukesha to Prairie du Chien with E-units and dome cars.

BOSTON, MASSACHUSETTS, April 13-22. Lone Star Special from South Station, Worcester and Springfield to Austin and San Antonio via Amtrak's *Lake Shore Limited* and *Texas Eagle.* All inclusive fares with coach class start at $1300 per person double occupancy. Information from the Mystic Valley Railway Society, P.O. Box 365486, Hyde Park, MA 02136-0009; 617/361-4445.

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- **China,** March 10-25, with main line and industrial steam.
- **Mexico,** March 31-April 8, chartered diesel train on FerroMex looping Mexico.
- **Chile,** June 16-24, visiting nine railroads plus six chartered diesel and electric trains.
- **Peru,** August 5-18, with 12 charter trains on 7 lines powered by steam, diesel and electric.
- **Mexico,** December 3-9, chartered diesel train to the Copper Canyon.

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- **November 4-5,** Somerset, N.J., Garden State Exhibit Center.
- **November 4-5,** Phoenix, Ariz., Civic Plaza.
- **November 11-12,** Fort Washington, Pa., Expo Center.
- **November 11-12,** Duluth, Ga., Gwinnett Civic & Cultural Center.
- **November 12,** Wheaton, Ill., DuPage County Fairgrounds.
- **November 12,** Costa Mesa, Cal., Orange County Fairgrounds.
- **November 18-19,** Indianapolis, Ind., Indiana State Fairgrounds.

GREENBERG'S Great Train & Collectible Toy Show will be held at the following locations on dates listed, Saturdays 11am-5pm., Sundays 11am-4pm. Admission: $5 adults, $2 children 6-12 unless otherwise noted. Contact: Greenberg Shows, 7566 Main Street, Sykesville, MD 21784; 410/795-7447.

- **November 4-5,** Pennsauken, N.J., South Jersey Expo Center.
- **November 11-12,** Monroeville, Pa., Pittsburgh Expomart.
- **November 18-19,** Edison, N.J., Convention & Expo Center.

APOPKA, FLORIDA, November 4 Central Florida Chapter NRHS Railroadiana & Model Train Show at Lakeville Elementary School, 10am-2pm. Admission $3. Information: David Rhea, 906 Center Street, Ocoee, FL 34761; 407/656-8749.

SYRACUSE, NEW YORK, November 4-5. 26th Central New York Train Fair in the Center of Progress & Horticultural Buildings, New York State Fairgrounds, Saturday 10am-6pm, Sunday 9am-5pm. Admission $5, seniors and kids 5-15 $3, under 5 free. Information: Albert Kallfelz, 111 Winding Way, Camillus, NY 13031; 315/488-8208.

GAITHERSBURG, MARYLAND, November 5. 23rd Annual Gaithersburg Railroad & Transportation Artifacts Show & Sale at Montgomery County Fairgrounds, 9am-4pm. Admission $6, kids under 12 free. Information: C.W. Miller, 3106 North Rochester, Arlington, VA 22213; *alabar91@aol.com.*

ALLENTOWN, PENNSYLVANIA, November 11-12. First Frost Train Meet sponsored by Allentown Train Meet Associates at Agricultural Hall, Allentown Fairgrounds, 17th & Chew Streets, 9am-3pm. Admission $5, kids under 12 $2, under 5 free. Information: Bob House, 1120 South Jefferson Street, Allentown, PA 18103; 610/821-7886

HAMILTON, ONTARIO, November 12. TH&B/MOB Show & Flea Market at Mamitt Hall, Ancaster Fairgrounds, 625 Highway 53 East, 10am-3:30pm. Admission $3, Seniors $2.50, kids under 12 free. Information phone John Henwood at 905/335-9112.

TYLER, TEXAS, November 18-19. Christmas Train Show sponsored by the Cotton Belt Rail Historical Society, Tyler Tap Chapter, at the Harvey Convention Center, 2000 West Front Street, Saturday 10am-5pm, Sunday 10am-4pm. Admission $5, kids under 12 $2. Information: Gerald Cooper, P.O. Box 413, Whitehouse, TX 75791; 903/839-2501.

STROUDSBURG, PENNSYLVANIA, November 19. Great Stroudsburg Train Show sponsored by the Pocono Mountains Chapter NRHS at the Stroudsburg High School, 1100 West Main Street, I-80 exit 48, 9am-3pm. Admission $3.50, kids free with adult. Information: John A. Lutz, Train Show Chairman, 39 Kinney Avenue, Mount Pocono, PA 18344; 570/894-3338.

WESTPORT, MASSACHUSETTS, November 19. Rail-A-Rama XXXI sponsored by the Mystic Valley Railway Society, Inc., at White's Hospitality Center, 66 State Road (Route 6), 9:30am-3:30pm. Information: Mystic Valley Railway Society, P.O. Box 365486, Hyde Park, MA 02136-0009; 617/361-4445.

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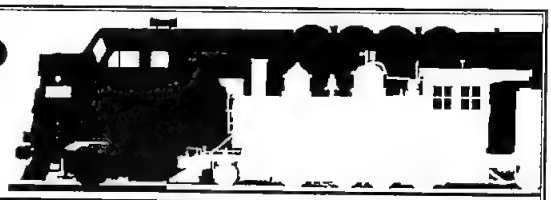

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Lineside Legacy

Preservation and restoration news — by JEFF TERRY

Colorado's two-foot gauge

STAN JENNINGS

CRIPPLE CREEK & VICTOR 0-4-4-0 compound Mallet steam locomotive No.1 is hauling a train toward the end of the line at Anaconda, Colorado. The locomotive was built in Germany in 1902 by Orenstein & Koppel and worked the mines at Avalos Zacetacus, Mexico.

MENTION TWO-FOOT GAUGE steam railroading to most railfans and you'll probably get into a discussion about the narrow gauge trains of Maine or the Edaville Railroad of Massachusetts. But for the past 30 years steam trains on 24-inch rails have carried hundreds of thousands of visitors through the foothills of Cripple Creek, Colorado — a considerable distance from the east coast. The Cripple Creek & Victor Narrow Gauge Railroad — perhaps the least-known of all the Colorado tourist lines — features a four-mile round trip ride over a former Midland Terminal grade and rosters four distinctly different steam locomotives.

Steam first returned to Cripple Creek in 1967, after an absence of nearly 20 years. That summer, Colorado resident John Birmingham and a hearty band of volunteers spiked down several thousand feet of two-foot gauge track from the old Midland Terminal depot at Cripple Creek south towards Victor, some four miles away, the ultimate destination of the railroad. Trouble was encountered along the way and today the rails end at the ghost town of Anaconda, just two miles from Cripple Creek, although the railroad still hopes to reach Victor someday.

Power for the CC&V initially consisted of two coal-fired 24-inch gauge steam locomotives acquired from the Cia Metalurgica Mexicana, an industrial railroad located at a large copper, lead and zinc mine at Avalos Zacetcus, Mexico. When John Birmingham traveled to Mexico to inspect the engines during 1965, the smallest of the two, 0-4-0T No.3 (built by

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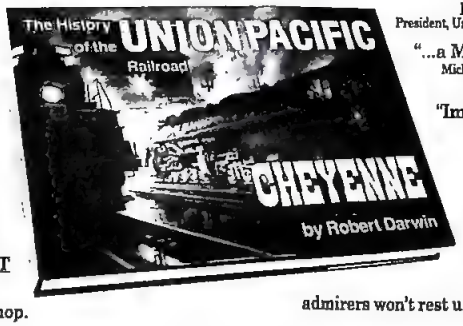

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Porter in 1927) had recently been displaced by a diesel locomotive and was in storage. The line's other steamer, a rare German 0-4-4-0 compound articulated Mallet built by Orenstien & Koppel in 1902, was in the midst of an overhaul when the railroad dieselized, and lay in pieces in the shop. Both steamers, which had resided in Mexico all their working lives, were ultimately purchased and shipped to Colorado to begin service on the Cripple Creek & Victor.

The 0-4-0T No.3 was found to be in good mechanical shape and was the first steam locomotive placed in service. Christened *Vista Grande*, it pulled the road's first passengers on June 28, 1967. The engine is in basically original condition and, aside from the green paint, appears much as it did when built by Porter. No.3 sports a unique handmade brass star on the smokebox which it wore while in service in Mexico.

During 1968, CC&V shop forces completed the overhaul on the two-foot gauge 0-4-4-0, and the engine entered service as Cripple Creek & Victor No.1, the *Goldfield*. The Mallet is unique, with the drive wheels outside the frame on the front set, but inside the frame on the rear set. It is also very European looking, with canted slide valves and an odd square sandbox.

While Porter No.3 has operated continuously since the railroad opened, Mallet No.1 was semi-retired by the early 1980s and spent over a decade on static display. It was returned to service a few years ago after a major overhaul conducted by James C. Birmingham, son of John Birmingham, who today oversees operations of the railroad.

A third steam locomotive was acquired in 1970, 0-4-0 No.2, another German steamer built by Henschel & Sohn in 1948. Today it's much modified from its original form as an industrial tank engine. No.2 first worked as an 0-4-0T at a German stone quarry, but in 1965 was acquired by Arthur Seifert's "Railways of Yesterday" at Hillard, Florida, and imported to the United States. It was later purchased by a private individual in

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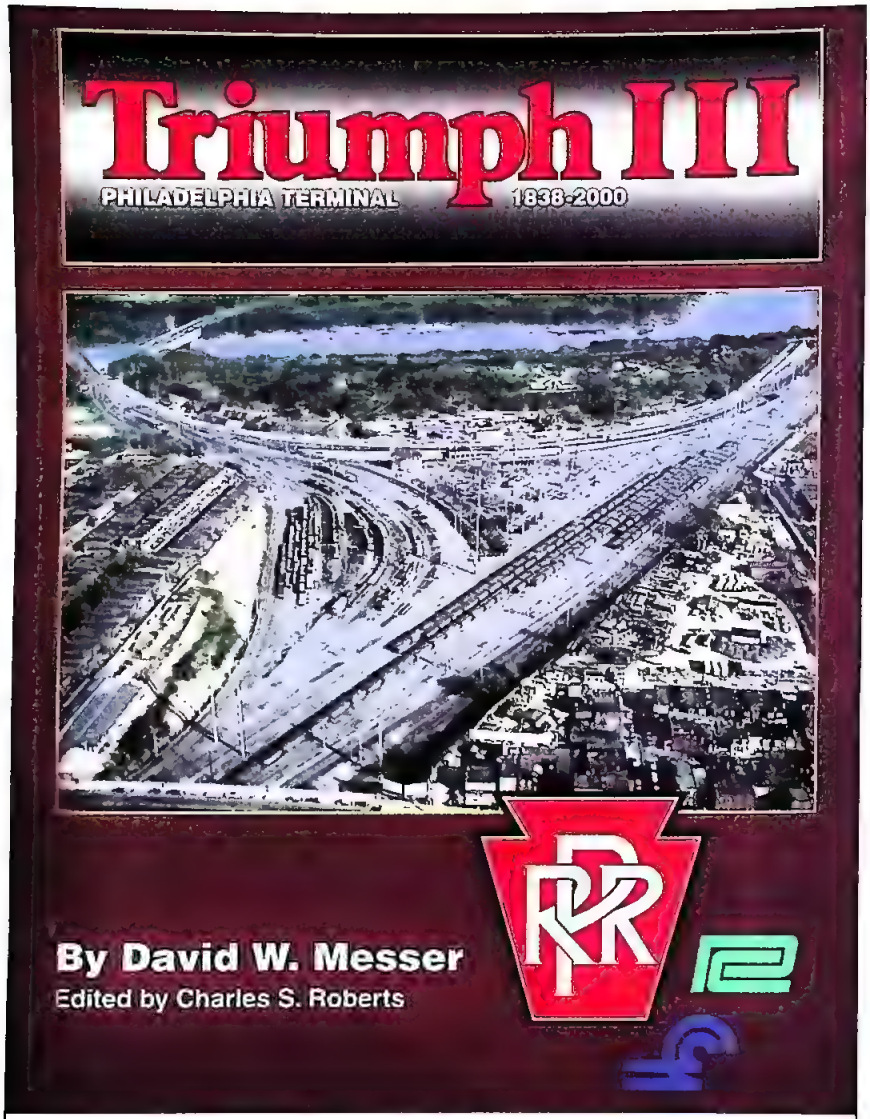

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Colorado who sold it to John Birmingham. Named *Montezuma,* No.2 lost her side tanks before coming to Cripple Creek and has since acquired a small four-wheel tender and an American-style wood cab. It is the most "touristy" of the CC&V locomotives, with its blue and red paint job, fake cowcatcher and box headlight.

The largest locomotive on the Cripple Creek & Victor has steamed only a handful of times in Colorado, but is slated to enter the shop for overhaul this year. This is 0-4-4-0T No.4, formerly Reynolds Brothers Sugars No.13 of Sezala, Natal, South Africa, which was built by Bagnall, Ltd., of Stafford, England in 1946. At 26 tons, No.4 would have been the envy of the Maine two-foot gauge railroads which used much smaller, lighter power. It has a marine-type superheated boiler and piston valves and develops a tractive effort of 13,975 pounds — twice the power of any other CC&V steamer.

There is also a small four-wheel GE diesel which is used by track maintenance crews. It was acquired from the Idorado mine of Telluride, Colorado, and was formerly battery powered. Until it arrived all maintenance-of-way work had to be done with one of the steam engines.

The Cripple Creek & Victor operates over the former Midland Terminal line that once criss-crossed the area but was largely abandoned by the mid 1940s. The original 1896 brick MT depot at Cripple Creek now houses a local museum; CC&V trains pass behind the station at the start of their journey. The depot used by the railroad today is also an old Midland Terminal structure that originally sat at Anaconda, and later Bull Hill. Moved to Cripple Creek in 1968, the 1894-vintage building today houses the CC&V gift shop and ticket window.

The Cripple Creek & Victor operates daily from mid-May through mid-October, with departures every 45 minutes beginning around 10:00 a.m. Leaving the depot, the trains climb upgrade past the old Midland Terminal wye at Poverty Gulch, which has been relaid with two-foot gauge

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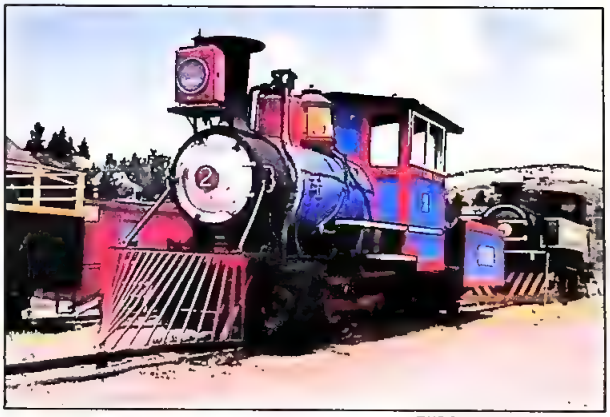
LEFT: CC&V 0-4-0 No.3 is passing the former Midland Terminal depot in Cripple Creek, now a museum. No.3 was built by H.K. Porter in Pittsburgh, Pennsylvania, in 1927. Prior to coming to Cripple Creek it was used at mines at Avales Zacctacus, Mexico. BELOW: CC&V 0-4-0 No.2 was built in 1936 by Henschel in Germany. In the background is No.4, an 0-4-4-0 built by Bagnall in England in 1947. A 26-ton Meyer Mallet, No.4 was used on a South African sugar plantation prior to coming to Colorado.

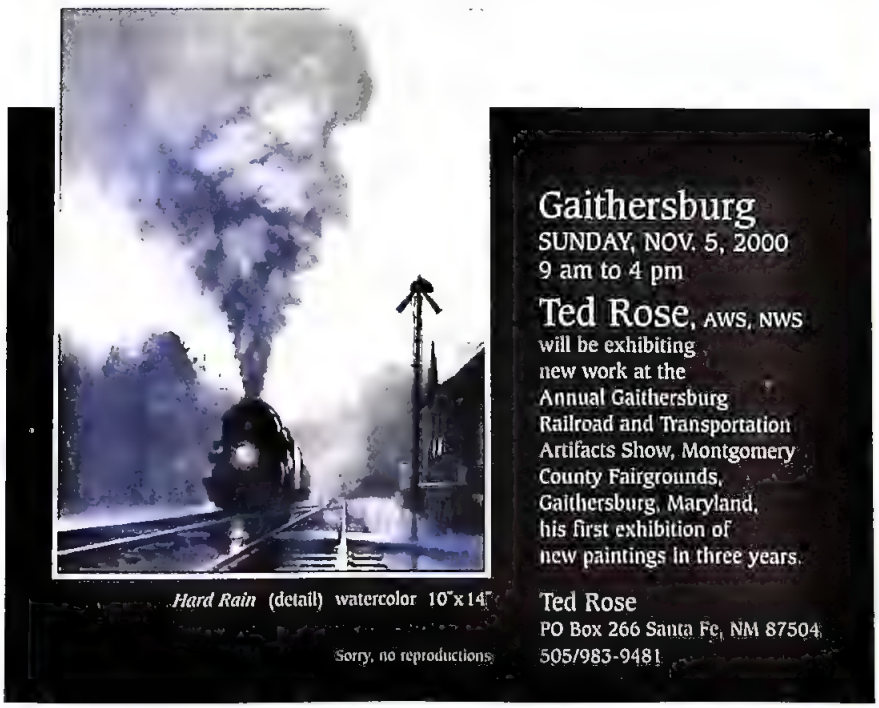
track to permit two train operation (normally one train is boarding at the station while the other waits on the wye with passengers on the return trip). From there the tracks pass through the heart of the Gold District, over a short trestle, past the Lexington Mine and across the "million dollar fill" (so named because of the low grade gold ore used to construct it) to the ghost town of Anaconda. Since there are no turning facilities there, the train simply runs in reverse back to Cripple Creek.



TWO PHOTOS: STAN JENNINGS

The CC&V has survived through three decades — a respectable feat for a tourist line — but the greatest challenge to the railroad's survival came in 1991 when legalized gambling came to Cripple Creek. Overnight the town went from a quiet community to a ritzy casino town and the railroad has had to fight a 30 percent loss of customers and a tremendous increase in property taxes to stay afloat. It is succeeding, but Cripple Creek itself has lost much of the charm and character that brought tourists there in the first place.

Next time you're in Colorado, be sure to set aside time to visit the CC&V. Besides the unique engines, the railroad preserves the experience of early day steam railroading, although on a somewhat smaller scale than we're used to. I would venture it is worth a visit just to photograph the 0-4-4-0 alone. Thanks to Stan Jennings for his assistance.



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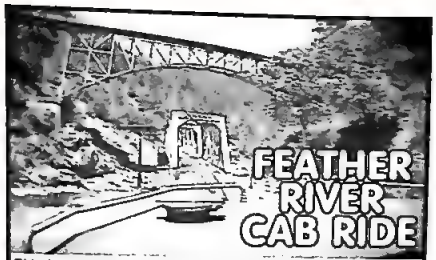

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Drury On Board

Commentary — by GEORGE H. DRURY

Bad Train Rides

WE REMEMBER fine train rides. We remember great trips to see and photograph trains. We revel in wonderful memories! Dig down under those memories, and you might find a few bad train rides. Here are a few of mine.

There was a ride from Seattle to Milwaukee on Amtrak's *Empire Builder* in the early 1970s. I was coming down with a cold, and I ran out of reading material just about where the Rockies gave way to the plains. The only thing available in the store across from the station in Havre was the current *Reader's Digest*, which I discovered a few minutes later was the same issue that I'd read in my aunt's bathroom.

I took a 13-hour ride on the second-class coach-only day train of the Ferrocarril del Pacifico from Nogales, on the Arizona border to Sufragio. The windows were open. The ride was cold and dusty until the sun got a grip on the day, then it was hot and dusty until the sun went down. Then it was cold and dusty again. The sight of a recent freight train wreck wasn't encouraging, and there was no food or drink. I haven't returned to Mexico since.

In 1969 I started a cross-country trip on Southern Pacific's *Cascade*, intending to continue from Portland to Seattle, then east on Great Northern's *Western Star*, Milwaukee Road's *Pioneer Limited* and Erie Lackawanna's *Lake Cities*. Shortly after breakfast the train stopped near Crescent Lake, Oregon. After an hour or so, word leaked out there was a freight derailed up ahead. The crew kept saying we'd go in a few minutes. We didn't. I had two fallback options: I could take the afternoon pool train from Portland to Seattle to connect with the *Western Star* or I could take Spokane, Portland & Seattle's coach-only train to Spokane and connect there.

I didn't, and the delay amounted to twelve hours. SP served dinner on the house to everyone. I got a hotel room in Portland for a short night, then rebuilt the trip the next morning. I got to Boston about the time I hoped to, but I never did ride the Erie Lackawanna.

Shortly after the sleeping car was restored in 1970, I rode SP's *Sunset Limited* from New Orleans to San Francisco (the same equipment continued as the *Daylight*, and my parlor seat was the same roomette I had just occupied for two days and two nights). The ride across west Texas, New Mexico and Arizona included two time zone changes plus the return from Daylight to Standard Time. I was low on cash, and could barely afford a sandwich in the

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Automatic Buffet Car (this was before MasterCard and VISA, and the Rail Travel Card in my wallet wasn't valid on SP). It was nearly 25 years before I rode the Sunset Route again.

The memories of other trips have faded like Anscochrome slides, but this one terrible, horrible, no good, very bad train ride is still vivid after 36 years. On New Years's Eve 1964, I started back to Denver on Baltimore & Ohio's *Capitol Limited* out of Washington. Dinner was good, as it always was on the *Cap*. The movie was *Their Finest Hour*, a biography of Winston Churchill, not festive enough for New Year's Eve. Near Pittsburgh, I put on my pajamas, unfolded my Slumbercoach bed, and went to sleep.

The next morning, January 1, 1965, I felt a little achy, and breakfast didn't improve matters the way it usually does. The weather in Chicago was cold and raw, and not much light made it down to ground level through a ten-mile thick layer of clouds. I had a roll of Ektachrome 64 in my Bolsey B-2 (well, yes, this is ancient history), and I was determined to shoot trains, mostly at Dearborn Station, which hosted all those exotic railroads.

I trudged south to Roosevelt Road, then east across the leads to Union, Grand Central and La Salle Street. I shot Erie Lackawanna's *Lake Cities* and Grand Trunk Western's *Maple Leaf*. The exposure was something like wide open for an hour.

I began to feel as awful as the weather and decided two shots were enough. I dragged myself back to Union Station, huddling and shivering in the waiting room until the *Denver Zephyr* was ready for boarding about 4:30. My Slumbercoach room was in *Silver Respose*. I shut the door and listened to the commotion in the corridor and other rooms (Slumbercoaches were never the hushed sanctuaries that first-class sleepers were). I can still hear it: *"Don't touch that button! It calls the porter!"* and *"Yarf yarf yarf yarf!"* (This was when pets were allowed in sleeping car rooms.)

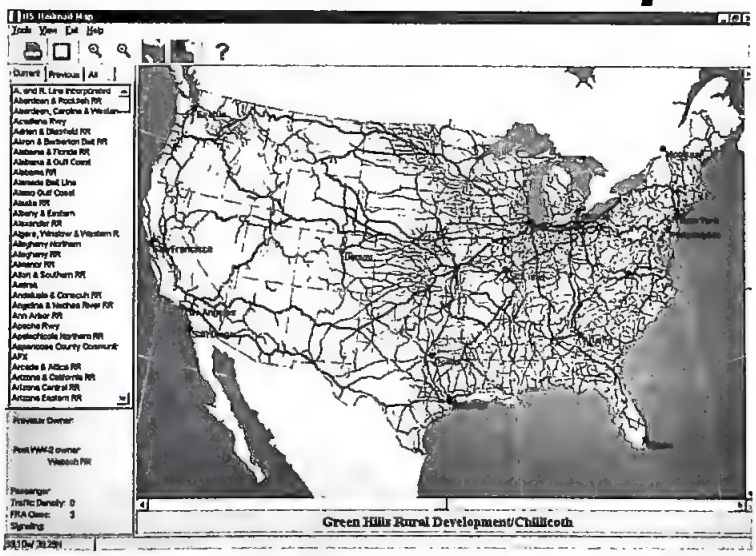
I put on my pajamas and unfolded the bed. It hadn't been made up. I muttered oaths, pulled pants and shirt on over the pajamas, and sat in the nearest dome, not enchanted by the way No.1 threaded its way through the evening rush hour. By Aurora, the porter had done his job. I went to bed and slept as far as Galesburg. Then I lay in bed, unable to sleep, sweating and shivering, pulling up the blanket and tossing it off; on my back, then on one side, then on the other, then face down. It was a narrow upper-level Slumbercoach bed, with a serious chasm on one side, and no room for turning and thrashing.

Burlington's track was rough. The person who made up the timetables was an optimist, so the train was going as fast as those E's could run. The car rattled and vibrated across Iowa and Nebraska, two very wide states. I pondered the irony in the car's name; no repose for me that night!

Morning came after about two years. I went to the Chuck Wagon buffet car for what was surely my last meal on Earth. Friends who met me at Denver Union Station took a look and asked "Omigawd, what happened to you?" I rode the *DZ* two or three more times after that, but did not encounter *Silver Repose* again.

Good thing I didn't.

US Railroad Map



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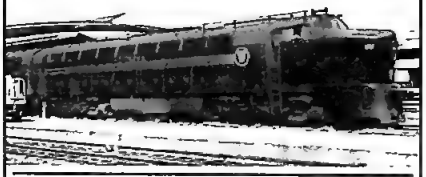

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News-feature

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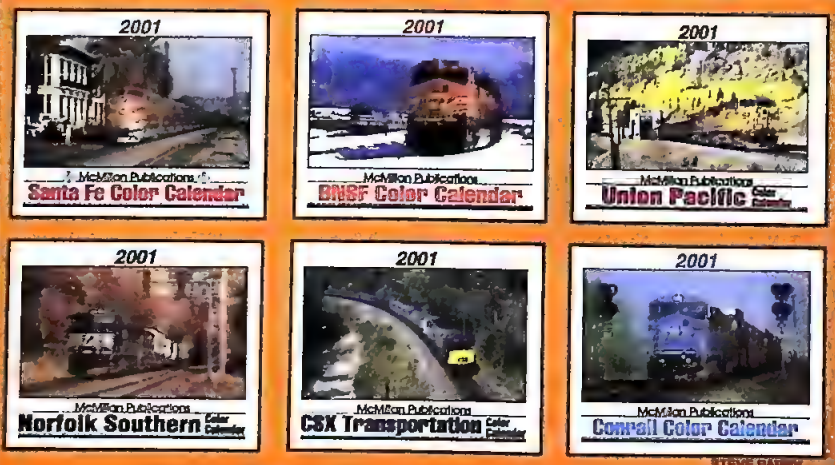

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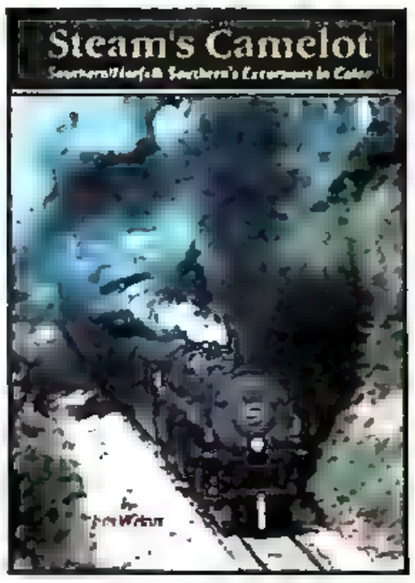

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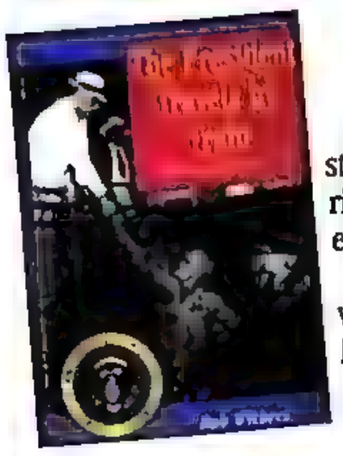

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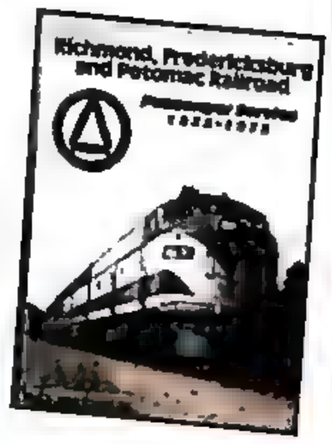

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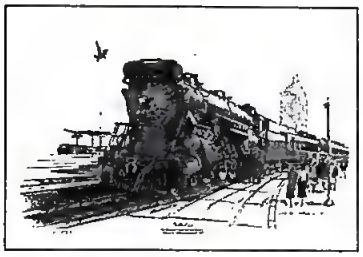

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BOOK REVIEWS

One Track Mind — Photographic Essays on Western Railroading

by Ted Benson, from Boston Mills Press, 132 Main Street, Erin, ON N0B 1T0 Canada; 800/805-1083; 176 10¼"×11¾" pages; $45.00 U.S., $60.00 Canada.

Every now and then, a book comes out that raises the bar for quality and content to a new level, a book by which all that follow will be judged. In relatively recent times, Don Ball's *America's Colorful Railroads* raised that bar, becoming the first mainstream all color railroad book. Fred Hyde's *The Milwaukee Road* had color reproduction that remains unmatched.

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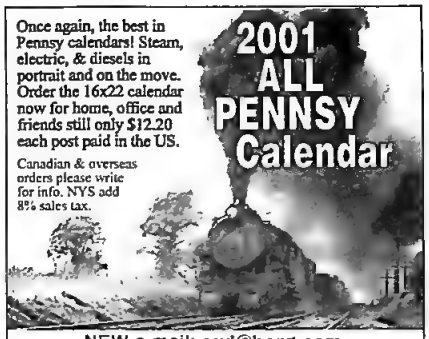

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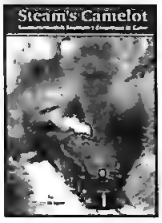

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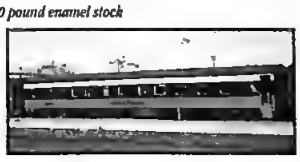

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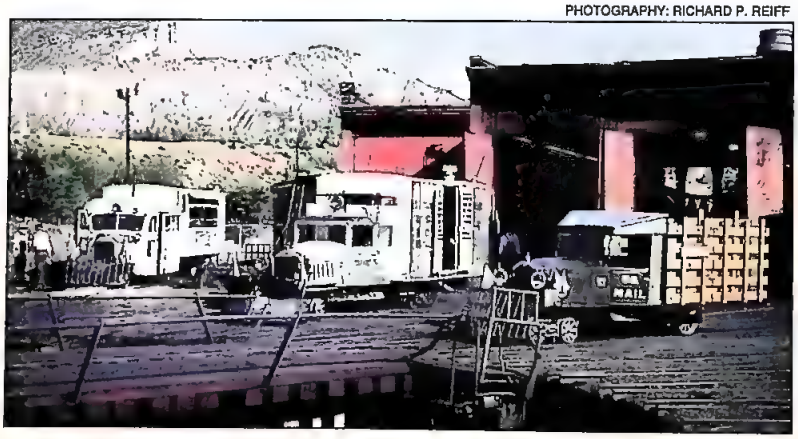
DURANGO & SILVERTON K-36 486 *made its inaugural run at this year's Durango Railfest. The big Mikado had been displayed atop the Royal Gorge for years (**above**). Three Rio Grande Southern Galloping Goose motor cars gathered at the Durango roundhouse. Goose 1 (a new, full-scale reproduction built by retired UP/SP/D&RGW railroader Karl Schaeffer) came from the Ridgway Railroad Museum, while No.2 is owned by the Colorado Railroad Museum in Golden and No. 5 visited from Dolores. Fans could ride aboard No.2 and No.5, but No.1, while operable, carried no passengers for insurance reasons (**below**).*

PHOTOGRAPHY: RICHARD P. REIFF



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The cover is quitessential Benson — a silhouette shot of a pair of Sierra Railroad steam locomotives. No photographer and railroad are as intertwined artistically as Benson and the Sierra. Opening the book, the shots on pages one and three contain a strong human element — in fact, the shot on page three of a kid and mother looking out the window of the San Jose depot at an SP unit is one of my favorite Benson images.

The introduction, by Jim Boyd, tries to get into the complex mind of Ted Benson. As Jim points out, if anyone *doesn't* have a "one track mind," it's Benson. This opening three-page essay is one of the finest pieces Boyd has ever written. After the introduction, we get the first personal glimpse of Ted — his dedication of the book to his daughters Amy and Jessica.

In the following pages, as the chapters unfold, one finds a richness absent from most railroad books. This is definitely not literary fast food — each page is meant to be savored, and I actually found myself turning the pages with a little more care than usual, pausing between chapters to take in the experience just passed to me by Benson. It's hard to finish a chapter and not go "wow!" — just take a break and let it sink in.

The first chapter deals with the Central California Traction Company, running out of Stockton. I just happened to be present (along with Dave Styffe) when Ted "rediscovered" the CCT after Winterail 1998 on a one-day outing. I saw how Ted's enthusiasm for the CCT grew on that day, and the resulting chapter in *One Track Mind* is surely a fitting tribute to the railroad (and its employees).

The next chapter covers the Southern Pacific, followed by the Western Pacific, a railroad that received the Benson treatment in a previous book, *Echoes Down the Canyon*. The *California Zephyr*, WP's famous four final F's, conductor Don Downer — all these images are woven together into one fine tapestry. The following chapter covers short lines, from the Amador Central and Arcata & Mad River to the California Western and McCloud. Chapter Five, titled "Out Where a Train is a Train," takes us into Nevada. Not only do we see the Nevada Northern and Kennecott Copper, but we get a dose of Union Pacific and Amtrak.

Chapter Six, "Her Spirit Will Never Die," is a tribute to the *Rio Grande Zephyr*, the train of domes and F-units that rolled between Denver and Salt Lake City in the Amtrak era. Once again, there are plenty of personal insights into the people that made the *CZ* what it was. Through these people, we get to see a little of Benson, as well.

Ted is well-known for his photography in the Tehachapi Loop area, but the chapter on the Santa Fe goes well beyond that piece of track. He ventures into Arizona for some of his photos, and we get a nice variety of images from Chico's Road.

Trolleys, interurbans and other electrified lines get their due in the next chapter, followed by a chapter devoted entirely to SP 4-8-4 4449 during its *American Freedom Train* stint. Ted's masterful use of light brings out the best in 4449's smoke displays. My personal favorite is found on page 119 as the 4-8-4 approaches Louse Creek Summit and

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semaphores in Oregon in the mist.

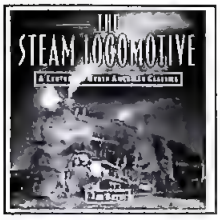
Perhaps the most intimate chapter in the book is "The Railroad of My Father's Youth," devoted to the Milwaukee Road's electrified route. We stay on the personal side in "Living Beyond the Dream," where Ted introduces us to Jim Boynton and Nick Laba, familiar faces from other Benson works.

We're back on the Southern Pacific for the next-to-last chapter in the book, getting plenty of beet trains and more. Finally, the book wraps up the way it should — with a visit to the Sierra.

Very, very few railroad books can be described as a "masterpiece." This is one of them. The reproduction is crisp, the paper heavy and the photos presented with plenty of white space to let them breathe. This book was published in 2000 — the last year of the 20th Century or the first year of the 21st Century? It doesn't matter. This book will go down as one of the best books of either century. — *S.B.*

The Steam Locomotive — A Century of North American Classics

by Jim Boyd, from Barnes & Noble, *www.bn.com;* 144 9¾"×10" pages; $14.95 plus $4.48 shipping.



This is not your ordinary steam locomotive book. First off, the oversized format and under-sized price make it a real bargain. And with quality photo reproduction and text, this book becomes a "must-have" for the steam enthusiast and makes an ideal gift for the approaching holidays.

Let me get this out of the way — you know a book is unusual when the frontispiece quote is from the Grateful Dead. Nonetheless, I guess I should expect the unusual from Jim Boyd. His first Barnes & Noble effort traces the history of steam in five chronological chapters — but within each chapter is a mix of vintage black & white and contemporary color photos. For instance, in the first chapter, "The Early Americans," we unexpectedly find that most of the illustrations are in color! There are views of the *William Mason* operating on the Strasburg, the *John Bull* replica at last year's Railfair (and a night shot of the original *Bull* taken in 1981) and more, along with b&w scenes of vintage power where no examples survive in museums.

As we get into the more modern era, the number of vintage photos increases (very few photos exist of the earliest power, so Boyd had to rely on modern shots). Throughout the book we get extended sidebars on stuff like wheel arrangements, "what makes it chug?", the "Big Three" builders and more, making this an ideal book for the up-and-coming steam fan.

Throughout the book, the reproduction is excellent, and the story of steam is told in Boyd's easy-going, very readable style. There's plenty to like between the covers.

If you are looking for the perfect gift for the rail enthusiast in your life, this is it. And if you're a serious steam fan, this book is for you as well. It even has an index, making it a valuable reference source. — *S.B.*

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We'd Like You To Meet

Introducing our Cover One winners

Phyllis Hackleman

You might say I was born with railroading in my blood. My grandfather, Robert Fogle, worked in the Chesapeake & Ohio's Columbus, Ohio roundhouse. My grandfather, John Taply Clem, Sr., and his father, Finley C. Clem, both worked on the Norfolk & Western. I grew up listening to my mom tell stories of visiting the railroad yards. Her favorite story was the time she got to ride in the engine as it rolled onto the turntable.

Growing up, I remember well the overnight train trips to New York City. As a teenager living in Germany, my favorite outings were bicycle trips with friends. At the end of the journey we would board a train to come home. It only cost us an extra 25 cents for the bicycle.

When I married my husband, Keith, chasing trains became a hobby. And since he has a Master's degree in fine arts photography it was only natural to film and photograph the trains we chased. In the beginning, I drove the chase car or rode the train to scout out locations to set up our equipment. As soon as our two sons, Brian and Brady, were old enough, they helped run sound equipment. One of their fondest memories is the time we chased the Cumbres & Toltec Scenic Railroad between Antonito, Colorado, and Chama, New Mexico — we were stopped dead in our tracks by a herd of cattle crossing the road.

I have no formal classroom training as a photographer. What I do have are two of the best instructors in the world. My husband, Keith, taught photography at Eastman Kodak for ten years and my son, Brady, who recently received his degree in Photographic and Imaging Technology from RIT.

My favorite subjects are steam trains, although I enjoy the challenge of photographing anything that moves — trains, planes, automobiles, boats, hot-air balloons. My work has been on exhibit in various galleries throughout Rochester, New York. I belong to Camera Rochester and have won several awards for my photography.

Thanks in part to Steve Barry's night shoots at Cass, West Virginia, and Orbisonia, Pennsylvania, Keith and I got hooked on night photography. We have added many outstanding images to our portfolios using this technique.

My camera of choice is an Olympus OM2N. I use a 35mm, a 70-150mm zoom, and a 90mm macro lens. I have recently acquired a Mamiya C3 with 65mm and 135mm lenses. These cameras are old, but trustworthy.

On a personal note, I was born in Columbus, Ohio. If you think I'm going to tell you how old I am forget it — I am a thoroughly female photographer. My father made a career of the U.S. Army and, as a result, I had the opportunity to live in many parts of the United States and Europe. I graduated high school at Augsburg American High School in Augsburg, Germany, and attended the University of Maryland in Munich. Rochester, New York, has been our home for the last 33 years. Until two years ago, I ran a genealogical manuscript business. I am a freelance writer and author.

Richard Barnes, Jr.

You could say I've been a railfan since the day I was born, as my father started taking me with him to watch trains shortly thereafter. He has been a lifelong railfan, as was his father. As I grew older, I started spending more time trackside. My first cab ride was in an Erie Lackawanna SDP45 when I was five years old. As I grew up, I was fortunate to get to know many of the train crews that traveled through town, as well as the operators that worked the local station. I don't remember too much, but I used to watch and listen to the operators copy train orders, and then hang them for the approaching trains.

Photographing trains was also an early interest. I started with an old 126 camera when I was young and progressed to a new 110 camera before finally moving into 35mm. For many years, I used an Olympus OM-10, but I've been using a Canon EOS-10S for the last nine years.

I was born in Rhode Island, and spent most of my first five years there, but I grew up in Port Hueneme, California, where I still reside. While the Coast Line is not the busiest line in California, it is only a few miles from home, so I've spent a number of years photographing the action in the area. Plus, Tehachapi, Cajon, and the Los Angeles Basin are all within a two-hour drive, so railfanning opportunities abound. I've also had the opportunity to travel across much of the U.S. while on vacations.

Other interests besides railfanning include model railroading, bowling and spending time on the computer.

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"Fostoria, OH, Part I - Dawn to Dusk"
Fostoria, OH, Part I shows all of the action at Fostoria in northern OH for 12 daylight hours in May 2000. The Conrail split has made Fostoria even busier - as many as 115 trains in 24 hours, making Fostoria the busiest spot for freight trains east of Chicago. At Fostoria three main lines cross at grade - CSX's former C&O Toledo to Columbus line, CSX's former B&O Chicago line, and Norfolk Southern's former Nickel Plate Buffalo to Chicago line. 159 minutes. $31.95.

"Fostoria, OH, Part II - Dusk to Dawn"
Fostoria, OH, Part II is a continuation of Part I and covers the busy evening and nighttime action next to the Amtrak station in Fostoria where the former B&O and Nickel Plate lines cross, and a second night of action north of Fostoria to catch CSX trains that were missed the first night. 156 minutes. $31.95.

Buy Fostoria, OH Parts I and II at the same time for $49.95 - *a savings of $14.*

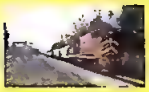
"Kansas City Southern 1999"
This video shows recent changes on the dynamic KCS on their three busiest lines out of Shreveport, LA. in October 1999. First is 1 1/2 days of action on the KCS's scenic and rugged crossing of the Ouachitas around Rich Mountain, AR, a manned helper district. Next is 24 hours of fast action east of Shreveport on the busy speedway to Meridian, and then 24 hours of action south of Shreveport on the Beaumont line, part of KCS's route to Mexico. Traffic on these last two lines has doubled in recent years. 128 minutes. $31.95.

"The Cheetah & the Thoroughbred, Part I - CSX's New Expressway"
On June 1st, 1999, CSX and Norfolk Southern split up Conrail. The greatest change took place on the newly double tracked CSX main line across northern Ohio and Indiana - the former Baltimore and Ohio Chicago line. Overnight the number of freight trains on CSX's "New Expressway", went from around 25 a day to 50. As you will see, this is not your father's CSX. And the power was a rainbow of colors also. Seven weeks after "day one", we caught over 24 hours of awesome action in July of 1999 on CSX's New Expressway at Milford Junction in northeastern Indiana, 113 miles east of Chicago. There the former Conrail Marion branch, now owned by NS, crosses the CSX main at grade. **Two hours, 21 minutes. $33.95.**

"The Cheetah & the Thoroughbred, Part II - NS Chicago Lines"
Part II of "The Cheetah & the Thoroughbred" shows the trains and operations in northern Indiana on both of Norfolk Southern's main lines into Chicago from the east - the former Conrail Chicago Line on Otis Hill between South Bend and Porter, and NS's original main line from Fort Wayne to Chicago, around Hobart, IN. The power was a raibow of colors also. Seven weeks after "day one", we caught over 24 hours of awesome action on each of these busy lines into Chicago. **Two tape Set. Three Hours, 51 Minutes. $45.95.**

"Wisconsin Central 2000"
Wisconsin Central is the largest and most exciting of the new regional railroads. WC 2000 begins with several trains on the Algoma Central, part of the WC since 1995. Next is action around Escanaba, MI on former CNW lines, then 24 hrs. of action on the WC's busiest line - the Chicago sub. Last is a unique branch line train and more action on the busy Superior sub, all shot in May of 2000. 112 minutes. $29.95.

"The Trains of Northern New England 2000"
This video covers the trains and operations on all of the regional railroads and some shortlines in Vermont, New Hampshire, and Maine in April of 2000. It shows what has become of the B&M, Maine Central, Central Vermont, Bangor and Aroostook, and Grand Trunk and is a sequel to our highly acclaimed Trains of Northern New England 1997. There are more Alco's running around northern New England today than in past years, former Amtrak F40PH's on freight trains, and we even caught a SD90MAC being tested on the Vermont Railway System. Many of the changes shown here offer promise for the future of railroading in New England. 123 min. $29.95.



"Powder River Basin - South Entrance"
Nearly 60 BNSF and Union Pacific coal trains a day originate on the Orin line in the Powder River Basin in Wyoming. 2/3rds of these trains exit via the south entrance, making the south end of the Orin Line the second busiest line for freight trains in the U.S. Nearly all of these trains are pulled by the latest high-tech locomotives with AC traction motors, with many operating in distributed power mode. This video shows 24 hours of awesome action in October 1999 on the south end of the Orin Line over Walker Hill. **Two tape set. Three hours, 27 min. $39.95.**

"Canadian Pacific's Wisconsin Main"
This video shows the trains in May 2000 on the CP's line between Portage and La Crosse, WI. Once the high-speed main line of the Milwaukee Road and the route of the Hiawathas, the CP main across Wisconsin today carries more freight trains than anytime since WW II. 63 minutes. $25.95.

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AMTRAK

Record-setting season

BEST SUMMER EVER: Amtrak set an all-time monthly record of $108.4 million ticket revenue in August, while the month's 2,097,471 riders represented the company's highest monthly ridership in 21 years. August ticket revenues broke July's record total revenue of $107.2 million, with ridership topping two million riders for the third consecutive month. Ticket sales were up 6.6% over the same period last year, with ticket revenues up 16.5%

Acela Regional ridership is up 45% and ticket revenue up 76% over last year's Northeast Direct service. The *Texas Eagle* enjoyed the most impressive growth among long distance trains, with ridership up 55.9% and revenue up 44.7% Big gains were also posted by the *Capitols* in the Reno, Nevada, to San Jose, California, corridor, with a ridership increase of 52.4% and a revenue increase of 36.2%

Total ridership and revenue are both expected to break last year's records.

Talgo waiver granted

CRUSH TEST STANDARD EXEMPTION: On September 8, the Federal Railroad Administration granted Amtrak a waiver to exempt existing Talgo trains used in *Cascade Corridor* service from new, more stringent FRA passenger car compressive or "buff" strength standards.

Amtrak had requested a waiver to exempt five Talgo trainsets built before the new standards were developed. FRA will allow the trains to operate in their present service, but called for additional technical information before it will consider allowing the Talgos to operate at higher speeds or in other service lanes. The railroad says that its newer Talgo trainsets will meet the more stringent standards.

New Mexico service planned

RIO GRANDE CORRIDOR DEMO: New Mexico has applied for a $300,000 Federal Highway Administration grant to fund demonstration passenger trains on the 226-mile Rio Grande Corridor between Albuquerque, New Mexico, and El Paso, Texas. The demonstration trains will be operated by Amtrak over Burlington Northern & Santa Fe track.

The new trains are to connect with the *Southwest Chief, Sunset Limited* and *Texas Eagle*. At press time, only Las Cruces, New Mexico, is planned as an intermediate stop.

International re-equipped

SUPERLINER SHUFFLE: After using Superliner equipment for several years, Amtrak has assigned single-level Amfleet and Bombardier equipment to the Toronto-Chicago *International*. The Superliners are needed on other routes to meet increased demand for space on the *Empire Builder, Southwest Chief* and other trains.

TOURIST LINES

Royal Canadian Pacific debuts

LUXURY SERVICE STARTS: Canadian Pacific Railway operated the first *Royal Canadian Pacific* deluxe tour train on a spectacular 640-mile circle trip through the Rocky Mountains on June 7-10, 2000.

Powered by Canadian Pacific FP9 1400 and ex-CN F9B 1900, both restored in CPR's classic maroon and gray paint scheme, the open-platform business cars *Assiniboine, Killarney, Van Horne, Royal Wentworth* and *Mount Stephen* can accommodate up to 22 guests.

The heavyweight cars feature mahogany paneling, Russian Circasian walnut marquetry, nickel plated fixtures and ornate art glass. The cars have carried the British Royal Family, Sir Winston Churchill and the John F. Kennedy family, as well as railroad presidents and business leaders. Passengers slept on board during overnight stops, and were treated to four days of lavish meals served on CPR bone china and monogrammed silverplate by the attentive business car crew.

From Calgary the train rolled west along the main line to Golden, British Columbia (see **page 33**). There, it turned south on freight-only trackage along the Columbia River headwaters, returning to Calgary over Crowsnest Pass. The ride down Kicking Horse Pass and through the Spiral Tunnels between Banff National Park and Field, British Columbia, is one of the world's most scenic main line railway routes. The train's daylight crossing of Crowsnest Pass was a highlight of the trip, since passenger service was ended in 1964.

The *Royal Canadian Pacific* met many coal, sulfur and grain trains along the way, but there were few opportunities for passengers to photograph the train they were riding. Stops for photography may be provided on future trips.

En route, passengers disembarked to take private guided tours of Emerald Lake, Fort Steele Heritage Town, the Canadian Museum of Rail Transport in Cranbrook, the Head-Smashed-In-Buffalo-Jump World Heritage Site and Spruce Meadows, a world-class horse jumping venue. One evening, a classical music recital followed dinner at Crowsnest Lake.

A limited season of Golden-Crowsnest excursions, dinner trains from Calgary, and custom charter trips is scheduled. Two more business cars, *Lacombe* and *Shaughnessy*, are spotted for catered dinners and other functions at the Canadian Pacific Pavilion, adjoining CPR's beautifully restored Palliser Hotel in downtown Calgary.

You can live the life of a 19th century rail baron aboard the *Royal Canadian Pacific*. The scenery, food and service are unsurpassed. Expect to pay a railway baron's price; $4995.00 (U.S.) per person, double occupancy, for the six day, five night Golden-Crowsnest excursion.

For information and reservations, call collect 403/508-1400, or visit the website at *www.cprtours.com*. — *Tom Savio*

SHORT LINES

CPR grain lines to Westcan Rail

SASKATCHEWAN LINES SOLD: Canadian Pacific Railway has sold 330 miles of grain branches in southwestern Saskatchewan to Westcan Rail, which plans to operate the trackage as the Great Western Railway, based in Shaunavon.

The four lines involved, include CPR's former Notukeu Subdivision between Consul and Val Marie; the Altawan Sub, between Shaunavon and Consul; the Shaunavon Sub, between Limerick and Shaunavon; and the Vanguard Sub between Meyronne and Wymark. A ten-mile washout on the Vanguard Sub will be repaired by CPR to allow the Great Western to resume service on the line.

Two down, two sold in Minnesota

CASCADE ABANDONS TWO LINES: Cascade RailCorp embargoed the Minnesota Central and the Noble's Rock Railroad this summer. Minnesota Central was a 94-mile segment of the M&StL, which interchanged with the TC&W in Norwood and BNSF at Hanley Falls. The 41-mile ex-C&NW Noble's Rock, ran from a BNSF connection at Manley to the UP at Worthington, with headquarters at Luverne. — *Terry Davis*

RAILAMERICA SELLS TWO LINES: On September 1, 2000, RailAmerica sold the Minnesota Northern and St. Croix Valley Railroads to KBN, Inc., based in Fargo, North Dakota.

Minnesota Northern extends 81 miles south from a CN connection at Warroad to the Soo Line at Thief River Falls. A second MNN line runs south from Crookston to Perley, connecting with BNSF at both ends.

The St. Croix Valley runs 33 miles of the fomer NP "Skally line" south from the BNSF interchange at Hinckley to North Branch, plus an eleven-mile ex-GN line from Brook Park to Mora. SCXY has trackage rights over BNSF to connect the two lines.— *Bob Gallegos* and *Terry Davis*

INDUSTRY

Essex, Montana, footbridge

BNSF COMPLETES BRIDGE: BNSF completed the Izaak Walton Inn Bridge over its main line tracks at Essex, Montana on August 22, 2000. — *Bob Gallegos*

Nebraska railcar plant

KAWASAKI TO BUILD NEW PLANT: Kawasaki has announced plans to construct a $50 million railcar plant in Lincoln, Nebraska, scheduled to open in early 2002. The plant is expected to employ up to 300 people building light rail cars. Capacity will be about 200 cars per year. Increased demand will be met by using two or three shifts. — *Bob Gallegos*

PIERRE OZORAK

Via tries *Eurostar* cars

Seattle Sounder F59PH 905 and three cars built by GEC-Alstom for the stillborn Nightstar Channel Tunnel service await their next assignment in Ottawa, Ontario on August 21. Via Rail Canada tested the set, which included a sleeper, coach and food service car on the Alexandria Subdivision between Ottawa and Montreal, Quebec.

CHIP SHERMAN

Agricultural Products special

The BNSF Agricultural Products group sponsored a seven-car special train from Denver, Colorado, to Glenwood Springs on August 28 and 29, 2000. About 70 guests, including grain and corn transportation managers, were briefed on BNSF service improvements and e-commerce initiatives. Passengers stayed overnight in a Glenwood Springs hotel, while the train was stored for the evening on the Aspen Branch wye.

JENNIE BIEHN

CP Luxury Service debuts

The first *Royal Canadian Pacific* excursion ran out of Calgary, Alberta on June 7-10, 2000. Led by restored CPR FP9 1400 and a former Canadian National F9B, the seven-car train ran west to Golden, British Columbia, then south over Crowsnest Pass and back to Calgary. Passengers slept aboard the business cars during overnight stops. The train swept around Morant's Curve near Lake Louise, Alberta, on August 18, 2000. See story at **left**.

LARRY R. STILES

Carnahan campaign train

From July 19-22,2000, Democratic Senate candidate Mel Carnahan chartered the St. Louis Car Company cruise train for a whistlestop tour through Missouri. The trip consisted of four legs — St. Louis-Hannibal, Hannibal-Joplin via Independence, Joplin-Crystal City via Rolla and Crystal City-Hayti via Cape Girardeau, including rare mileage over BNSF's former Frisco Cuba and River subdivisions. The train is shown at Rolla, Missouri on July 21st.

Canadian preservation

Two historic Canadian cab units have been cosmetically restored at the Canadian Railway Museum in St. Constant, Quebec. Canadian National FA1 9400 and FPA4 6765 emerged from the paint shop in their original green and gold freight and passenger color schemes. 9400 is shown on August 4th (**right**). Meanwhile, London & Port Stanley GE 60 ton boxcab motor L1 emerged from its five year restoration at the Elgin County Railway Museum in St. Thomas, Ontario.

PIERRE OZORÁK

CHRISTOPHER MARTIN

GMLG open house

General Motors Locomotive Group held its 50th Anniversary open house on August 12, 2000. Plant switchers SW900 0069 (**left**) and SW1001 No.1 were repainted with a "Quality Built Locomotives for the 21st Century" logo, with a world map showing GMLG sales locations. Also on display at the London, Ontario plant were CP GP9u 1682 and SD90MAC 9303, with display cars 80 and 81; CN SD75I 5800 and SW1200RS 1357; Via F40PH-2 6448; MUCTC FP7A 1302; and GO Transit F59PH 539.

DAVID E. BAER

West Virginia Central mixed train

West Virginia Central's recently repainted former Western Maryland BL2 82 arrives in Belington, West Virginia from Elkins with the day's last passenger train on August 5. Two cars of lumber were picked up on the inbound leg of the trip, making an unexpected mixed train.

New image for Tri-Rail

F40PHL-2 805 models the new Tri-Rail color scheme in August. The next unit released from Boise Locomotive, F40PH-2C 808, will be delivered with a blue roof. Passenger coaches will feature "shrink-wrapped" graphics showing palm trees over fair skies.

W.D. VOLKMER

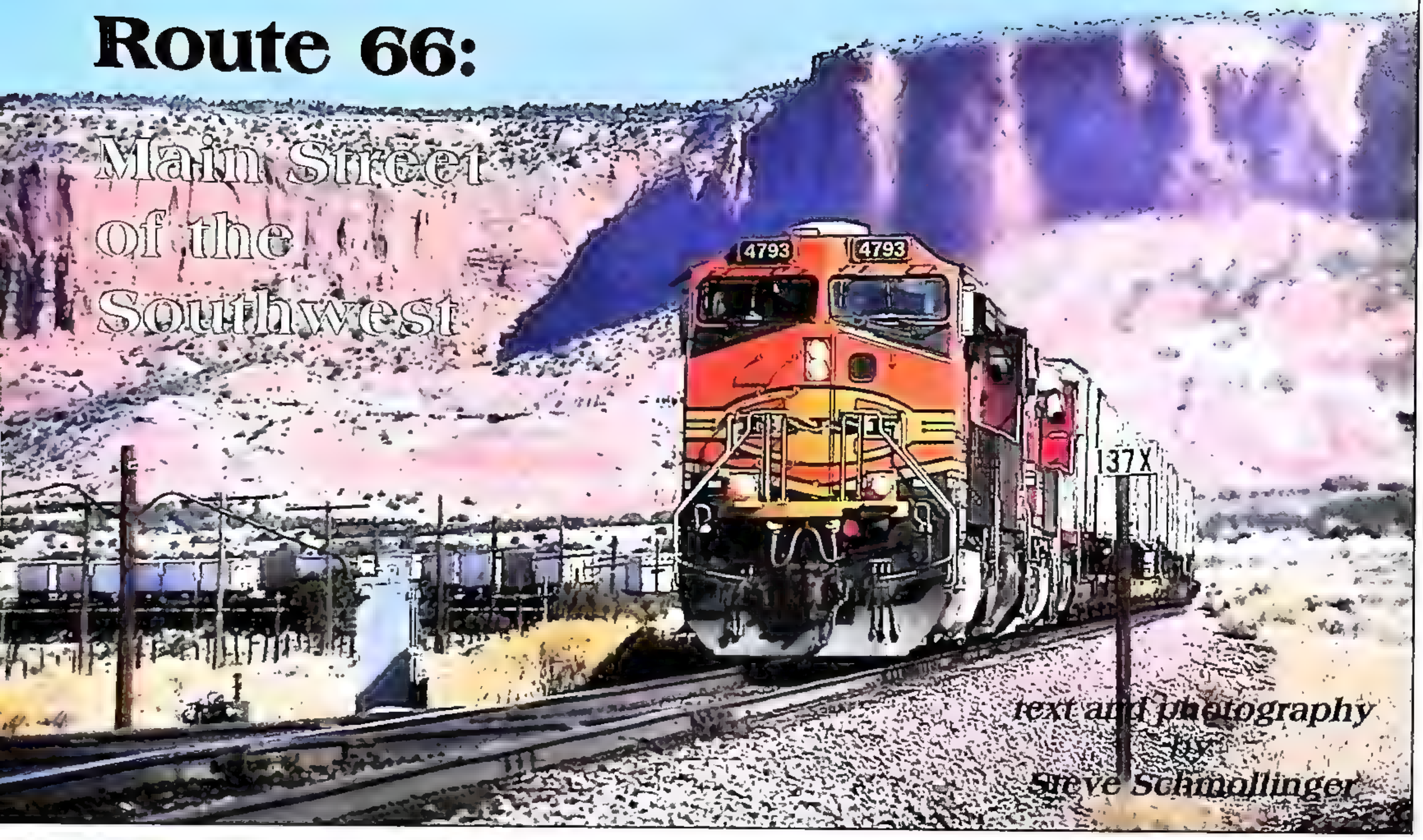
BETH A. KREUGER

An Alligator lives!

The Austin Steam Train Association operated recently acquired RSD15 442 during Railfair Weekend, held on August 26-27, 2000. The big Alco, shown at Burnet, Texas on August 27th, will be Austin & Texas Central's prime road power while T&NO Mikado 786 is out of service. Built in 1960 as Santa Fe 842, the unit served Peabody Coal's Squaw Creek line, Indiana Hi-Rail, and Wabash & Ohio before moving to Texas this summer.

Route 66:

Main Street of the Southwest



Text and photography by Steve Schmollinger

THE SHADOW of Burlington Northern & Santa Fe's steel racetrack through the southwest United States often falls across a highway as storied as the railroad. Its name and legend have spawned songs and many a book, and its road signs have become icons of the American experience. Route 66 was officially decommissioned in 1985, having been replaced by the Interstates well before that, but today several remnants live on, frequented by travelers who seek to relive the memories of its heyday. Pieces of the "Mother Road," as John Steinbeck christened it in *The Grapes of Wrath,* thrive along the BNSF in New Mexico, Arizona, and California, in towns like Laguna, Gallup, Flagstaff, Seligman and Barstow.

At the opening of the 20th century, a crude pathway that led from the Midwest to Los Angeles began to form along the Santa Fe and other railroads. In the next 20 years, automobile booster clubs pieced together stretches of passable roadway along this same path, and called it the Old Trails National Highway. Cyrus Avery of Tulsa, Oklahoma, and John Woodruff of Springfield, Missouri, promoted the idea of a paved road linking Chicago and Los Angeles, and their efforts ultimately bore fruit in the form of one of the most famous of all highways in the world. Officially designated U.S. Route 66 in the summer of 1926, only 800 miles were paved at that time. Beginning in the Depression year of 1933, thousands of unemployed young men from all over the U.S. labored in gangs to black-top the final stretches of the highway. Thanks to their efforts, the road was declared completely paved from Chicago to L.A. in 1938. From the beginning,

ABOVE: **A BNSF eastbound hotshot roars around acurve at Milepost 137x on the North track near North Guam, New Mexico behind Dash 9-44CW 4793 in April 1999. Redwall sandstone cliffs jut out of the landscape on either dide of the railroad's crossing of the Continental Divide.** LEFT: **A BNSF stack train behind gilstening Dash 9 No.706 and an SD75M heads east through Manuelito, New Mexico, just after sun-up in May 1998. Historic U.S. Route 66 is about 100 yards to the right of the right-of-way.**

planners wanted Route 66 to link the main streets of communities, including those in the Southwest, so those towns could be part of a major thoroughfare. The highway became one of the country's main east-west arteries, and its temperate climate compared to more northern highways made it especially popular with truckers. Besides the "Mother Road," the famous thoroughfare became known as the "Will Rogers Highway" and "The Main Street of America." It also tied the Southwest together in a way that only the railroads had done up to that time.

The railroad helps pave the way

As stipulated in the charter of the Atlantic & Pacific Railroad, the Southern Pacific built what today are BNSF's Needles and Mojave subdivisions. Starting with Amboy, SP established a string of stations in alphabetical order across its Colorado Division — Bristol, Cadiz, Danby, Edson (later "Essex"), Fenner, Goffs, Homer, Ibex (later "Ibis") and Java. Soon thereafter, SP leased the Colorado Division to the Atchison, Topeka & Santa Fe. The Mother Road eventually paralleled the rails through this barren stretch of the Mojave Desert along Santa Fe's "alphabet" stations. In the age of steam, Ibis (elevation 1450 feet) was an important stop for locomotives working the Needles-Goffs helper district, and a few miles east at Klinefelter (elevation 1217) were precious springs that Santa Fe exploited to slake the thirsts of its iron horses. The section of the Dead Mountains immediately northeast of Ibis consists of attractive, multi-colored schists that make for a striking backdrop for trains passing through the Paiute Valley.

After Santa Fe arrived in Los Angeles in 1887, the city's population boomed. From 11,000 in 1880, it jumped to 102,000 in 1900, 577,000 in 1920 and 1.3 million in 1930. Through its expanding workforce, attracted in part by southern California's beautiful climate and an excellent harbor, the city's industrial production exploded in the 1920s.

During the Dust Bowl years of the '30s and '40s, hundreds of thousands of people traveled west on Route 66 in search of a better life, accelerating the population growth in the L.A. Basin as well as the southern San Joaquin Valley in and around Bakersfield. During World War II, the government invested billions of dollars in capital projects in the Los Angeles area creating thousands of jobs, many of which were filled by people that arrived via the Mother Road. The highway allowed truckers to compete with the rails, but it also helped expand the markets Santa Fe served on its

ABOVE: **Across the street from a motel sign that tells us what thoroughfare we're on, a westbound stack train pauses for a crew change at Needles, California, in February 1997. The former Santa Fe and former U.S. Route 66 remain very close for the run across the desert of California, Arizona and New Mexico.** LEFT: **Double-stack trains meet on the fly just east of Gallup, New Mexico, in April 1999, a Dash 9-44CW in charge of each train. The train on the near track is California-bound.** BELOW: **Late on a beautiful April afternoon in 1999, Amtrak No.4, the *Southwest Chief,* glides downhill between Laguna and Mesita, New Mexico. Route 66 winds through the shadows in the foreground.**

ABOVE: **A trio of locomotives exemplify the merger that created BNSF. On the point is BNSF SD40-2 6751 in the Heritage I scheme. Behind it is power from each of the two railroads that merged to create BNSF — Santa Fe Dash 8-40BW 563 and Burlington Northern SD40-2 7866. The BNSF train, heading for Belen, New Mexico, passes the rock cut east of Laguna in October 1998.** BELOW: **A Santa Fe piggy-back train drops west through Crozier Canyon in pre-merger days on July 20, 1985. Route 66 passes west and north of this location to reach the plateau beyond.** BOTTOM: **In California, a pair of Union Pacific stack trains meet at the west end of Yermo in February 1997. Just to the west at Daggett, UP joins BNSF for the westward march over Cajon Pass.**

"Coast Lines." Over the years, hundreds of gas stations, restaurants, "motor courts" and motels sprang up along the highway, many of which are still in business today.

Cool spots along the Mother Road

Today between Laguna, New Mexico, and San Bernardino, California, you can still pace the ex-Santa Fe along several well-maintained stretches of old Route 66. Let's work our way west through some of these places where memories, both old and new, await the traveler interested in observing both railroad and motorway.

In the few miles between Laguna and Mesita, New Mexico, 70 miles west of Albuquerque, the right-of-way follows the course of the San Jose River, which allows it to dodge tall, basalt lava flows. In the second decade of the 20th century, Santa Fe moved the original line built by the Atlantic & Pacific further north of Laguna to lower its gradient. Spanish governor Pedro Rodriguez Cubero established the pueblo as San Jose de la Laguna in 1697 after the dust

had settled from the Pueblo Indian revolt of August 9, 1680. The town, whose native inhabitants speak a language called "Keres" (KAY-rays), was named for a nearby lake that has since dried up and become a meadow. Another 85 miles further west lies Gallup, named after Santa Fe paymaster David Gallup. BNSF maintains a sizable yard here, with locals that switch nearby industries, including an oil refinery and chemical plants. Although movie stars have lodged in the town's famous El Rancho Hotel, you'd never guess from the looks of this high-desert community that approximately 200 millionaires live here, giving it the distinction of having more millionaires per capita than any other place in the world. Most of these millionaires, some of whom are Native Americans, made their fortunes in Indian art. In addition to some wealthy jewelry merchants, Gallup boasts an Amtrak stop, over 40 hotels/motels and nearly 100 restaurants.

LEFT: **On a crystal-clear winter day in 1998, an eastbound drops downgrade east of Flagstaff, Arizona, behind a mix of power wearing BNSF's Heritage II scheme and the Santa Fe warbonnet scheme.** BELOW: **Captured from an old Route 66 overpass, a westbound stack train carrying J.B. Hunt containers assaults the grade east of Flagstaff, Arizona. Some of the trees here already stood quite tall when the railroad and, later, Route 66 arrived.** BOTTOM: **A mix of EMD and GE power lugs an impressive string of boxcars and "pigs" east out of Seligman, Arizona, on July 18, 1985. Once an important outpost complete with a Harvey House hotel, Seligman is still an interesting Route 66 relic.**

Heading into the Grand Canyon State toward the Arizona Divide, we change from the Gallup Subdivision to the Seligman Sub west of Winslow. Some 38 miles up the road we pass a little hamlet made famous by Bobby Troup's "Get Your Kicks on Route 66," released in 1946. "Darling" on the railroad, "Winona" on old Route 66, the place was first called "Walnut," being changed to Winona in 1886. From just east of Darling to the edge of Flagstaff, the railroad skirts a huge basalt flow while running atop Kaibab limestone. A few miles west of Darling at Cosnino (elevation 6466), the pine trees of the upper Arizona Plateau begin to show themselves in earnest. "Cosnino" is the former name of the Havasupai tribe, which once called the Plateau home, but was forced to migrate to Cataract Canyon (near the Grand Canyon) by hostile tribes. First settled in 1876, Flagstaff (elevation 6896) received its name from a flagpole placed there by immigrants as part of a Fourth of July celebration. The settlement sits atop the "sky island" of the plateau, with deserts in close proximity on three sides. The remnant of Route 66 follows the BNSF through town, with the double-track main line to the south, and dozens of motels from the highway's happier days on the north. At its peak, the Mother Road in Flagstaff was choked with bumper-to-bumper traffic.

At the opposite edge of the plateau, but still in the pines, lies 9264-foot Bill Williams Mountain and the town of the same name. Both got their name from the scout who explored the region in 1830. Williams was the last town bypassed by Interstate 40 when the new highway's final six-mile stretch opened on October 13, 1984. By that time, some major location changes had already taken place on the railroad. Prior to 1960, Supai siding lay three miles west of Williams. Between Supai and Corva, which sat on a lava bench, the railroad built a lower eastbound line in the early part of this century, with the westbound line weaving through Johnson Canyon. Climbing west out of Ash Fork, about

a mile beyond Pineveta, the eastbound track diverged to the north and crossed over the original line, which negotiated "Horseshoe Bend." The summit of the grade west of Ash Fork, which at one time required helpers just like the uphill grind to Williams, was at Crookton (elevation 5691). In 1960, Santa Fe completed its Williams-Crookton line relocation, taking the main line out of steep and winding Ash Fork Draw (east of Ash Fork), spiking it down a few miles to the north on a new alignment with a maximum gradient of one percent and maximum curvature of one degree, and diverting all but Santa Fe's Phoenix traffic away from Ash Fork. Many passenger trains once stopped at Ash Fork's Hotel Escalante, named for the famous friar-explorer. In fact, the little settlement once had hopes of becoming a busy resort, not an unreasonable aspiration for a town sitting astride both a major railroad and highway. But

Santa Fe's major realignment as part of its general program to raise track speeds had the same effect on the tiny village at 5144 feet that the coming of Interstate 40 would have on many other hopeful settlements. Today, a single track runs down Ash Fork Draw, the "Peavine" line to the booming "heat island" of Phoenix, but the right-of-way of the curvier second main track that was abandoned is also visible from the interstate as it drops off the brutally steep portion of the Divide the ATSF circumvented.

Like Ash Fork, Seligman's fortunes are undeniably tied to the railroad, too. Until 1985, Seligman was the crew-change point between the Winslow District and what railroad men called the "east end" between Seligman and Needles. About the same time cabooses starting vanishing from Santa Fe's transcontinental trains, and single crews started running the entire 290 miles from the Colorado River to the Little Colorado and back. No more lay-overs in Seligman, no more railroad families with their pets to help give life to the town — just occasional stops to swap a "drag" for a "shooter" when the former's crew got too close to dying on the hours of service law. But like a lot of other towns that have been bypassed by the interstate, Seligman struggles on.

In train-order times, ATSF installed phone booths at all permanent crossovers which allowed the dispatcher to give orders to the operator on the scene, who in turn relayed them to train crews. Assisting the train order operator was a brakeman acting as switch tender. In the case of a temporary crossover, the railroad strung a temporary phone line to allow the dispatcher and operator to communicate. Depending on the availability of operators to handle single-tracking situations, other personnel sometimes found themselves pressed into such service. Steve Patterson, working as Assistant Trainmaster in Needles from 1973 to 1975, pulled the duty of handing up orders on occasion, helping out in a pinch, for example, at Peach Springs, Arizona.

Murder Country madness

The landscape west of Needles struck terror in the hearts of many a family coming west from the Dust Bowl on the "Highway of Opportunity." Steinbeck's Tom Joad called it "murder country." One of the most dreaded problems an early motorist in the desert could face was an over-heating engine. Early radiators weren't designed to take the stress of summertime

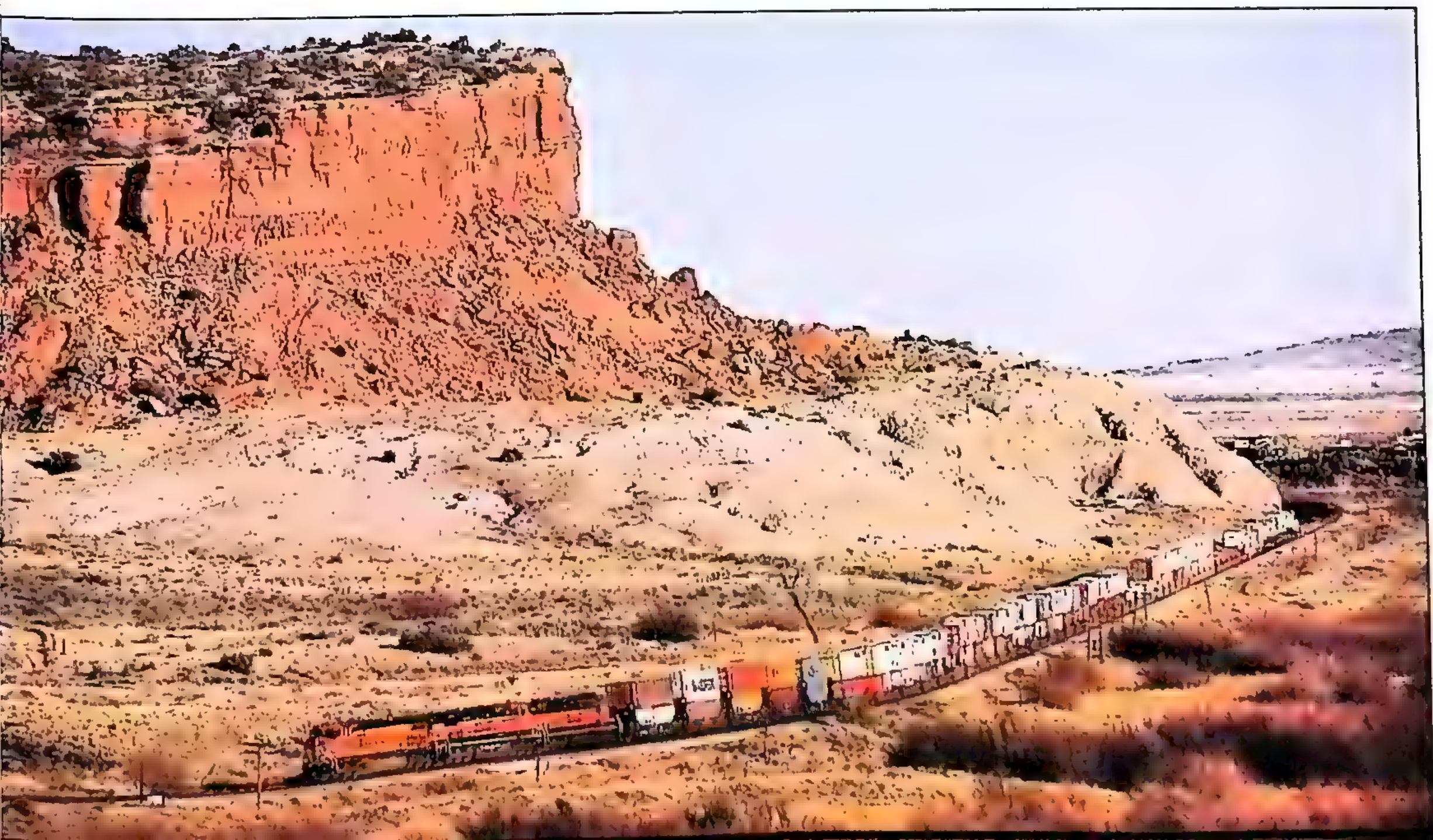
ABOVE: **With sunset revealing the contours of the Bullion Mountains, Santa Fe 3812 West descends into the depression at Lavic Dry Lake on the Needles Subdivision in February 1993. In a half mile, the train will cross the National Trails Highway, a remnant of Route 66.** LEFT: **Just out of Needles, a BNSF eastbound passes Park Moabi on the California side of the Colorado River. Soon it will rumble across the river into Topock, Arizona. On the point is BN SD40-2 7905, a locomotive more accustomed to winters fighting snow on Marias Pass than the dry winter found in the desert.**

LEFT: **Looking like powdered sugar, a thin layer of April snow covers the redwall sandstone formations near the Arizona-New Mexico border as a westbound freight passes behind BNSF Dash 9-44CW 740. A half hour later on this 1999 morning, most of the snow will be gone.** BELOW: **With two eastbounds holding the South track at Valley Junction, a Santa Fe Hyundai stack train departs Barstow, California, on November 11, 1991. A new freeway overpass now obscurs this view.** BOTTOM: **In April 1999, a westbound leaves the Mesita Indian Reservation it its wake and continues its climb toward the Continental Divide. The railroad and Route 66 pass several reservations on their trek through the Land of Enchantment.**

travel in the Mojave, and many people carried water bags just in case. Highway travelers in trouble in those days may have stopped at remote hamlets like Amboy and Bagdad to slake the thirst of both their families and their automobiles. As related by railroad historian David Myrick, Bagdad, at the eastern foot of Ash Hill, was at one time an oasis that bustled with activity like so many other "stations" on the Needles Sub. It served as a helper terminal complete with a lunch room. Now it's a bare piece of ground reclaimed by the desert that hardly discloses former activity of any sort.

The Needles Sub has been volcanically active within the past few thousand years, with classic cinder cones at Amboy and Pisgah. These cones came from "central" eruptions, where lava, gases, ash and cinders were forced up through holes in the earth's crust, rather than "fissure" eruptions through cracks as with the Hawaiian volcanoes. Pisgah has been mined extensively for its cinders, which are used for road building and other types of construction, as well as for decoration. In the twelve miles from Pisgah to Troy, the BNSF drops 368 feet into a basin that opens westward into a wide flat extending to the Mojave River, seven

miles north. The flat is covered with silt and low sand dunes, and surrounding Troy is good water near the surface, rising in the early part of the 20th century to about four feet below the sands near the right-of-way.



Much of the water in the stretch of the Mojave Desert immediately east is salty, but the salts at Troy have an outlet to the river and therefore don't settle heavily in the basin. Nearby Newberry Springs, originally called "Water" because of the abundant supply of the pure liquid locals as well as the railroad were able to extract there, was the place from which ATSF shipped life-sustaining tank cars to towns and section houses as far east as Essex.

On into Daggett stretches today's National Trails Highway, the local remnant of the Mother Road, right next to BNSF's busy double high-iron. More experiences and memorabilia await at Route 66 stops like Barstow, Oro Grande, Cajon, and Victorville. As modern double-stack and pig trains flash by behind colorful Dash 9s and SD75s, many of the neon signs that have long marked the path of the most famous highway in the world still glow with memories that are there for the taking.

LEFT: **A mural along Route 66 prominently featuring the Harvey House celebrates Barstow's heritage as an important point on the railway and highway.** BELOW: **In April 1974 a Santa Fe U36C leads a mixed freight past the yard in San Bernardino, California. This town at the foot of Cajon Pass once boasted a major shop for Chico's Road.** BOTTOM: **The earth rotates, leaving star streaks on the film as a BNSF westbound roars through Daggett, California. Route 66 parallels the right-of-way here from Newberry Springs to Nebo. Tomorrow the sun will shine once again on the Burlington Northern & Santa Fe main line and U.S. Route 66, partners in the opening of the Southwest during the 20th Century.**

OPPOSITE TOP: **On a chilly evening in January 1996, two Santa Fe SD75M's lead a westbound by the crossovers at Summit, California, on Cajon Pass.** OPPOSITE CENTER: **Dwarfed by the Dead Mountains, a Santa Fe eastbound descends through Java toward Needles. In a moment it will meet a train headed uphill with a two-unit helper. Leaving Needles, and already worn out by their long journey, Dust Bowl emigrants in the 1930s and '40s were likely flabbergasted at what lay before them.** OPPOSITE BOTTOM: **From the top of Bolo Hill at dusk in February 1997, a BNSF eastbound is observed passing Amboy. The silent Amboy volcanic crater watches the passing of the train as it has for a century.**

The Train That Did It

How I became a railfan thanks to the American Freedom Train

by Jimmy W. Barlow

THE *AMERICAN FREEDOM Train* was a 23-car rolling exhibition of patriotism that crisscrossed the United States in 1975 and 1976 in observance of the nation's Bicentennial. In selected cities the public could board, and view the many historical and cultural artifacts displayed inside. To facilitate the seven million people who flocked to this spectacle, the walkway in each car was a conveyor that moved patrons along in timely fashion. This prevented lingering at the more interesting exhibits, but was necessary to handle the crowds. (My most vivid memories? Babe Ruth's huge bat and a gigantic pair of tennis shoes that fit some now forgotten pro basketball player.)

Most folks who toured this extravaganza will tell you that its centerpiece wasn't inside one of the cars, it was on the head end, pulling them. Three large steam locomotives were rebuilt explicitly for Freedom Train service, with each assigned to specific territories. This call to duty rescued one engine from a scrap yard, and revived the other two from static display (which might also be described as a rescue). These maintenance-intensive machines often needed an extra support car or two in the consist. In retrospect, this appears to have been the beginning of a nationwide steam revival which has continued for over 25 years.

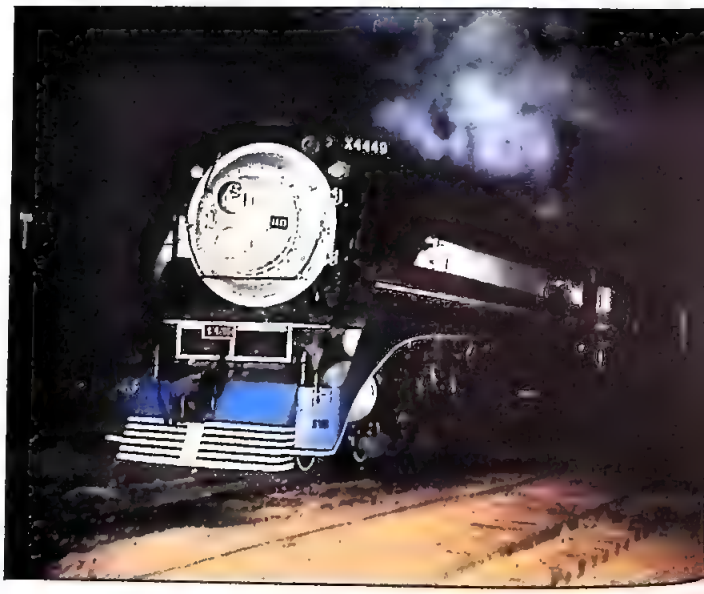
Sometimes the steamers required diesel-electric assistance when on the road, but often that included one of the many Bicentennial units then in service. America's exuberance over her 200th birthday was manifested in a red, white and blue slathering of everything from municipal water towers to courthouse domes to fire hydrants.

Nearly every railroad participated by repainting a piece of rolling stock in a special scheme unique to each company. A few could only afford to do a freight car or caboose (little Moscow, Camden & San Augustine gussied up a track speeder), but most — including many short lines and industrial railroads — redid a locomotive, often re-numbering it 1776 for obvious reasons.

A few of the larger roads sported more than one such engine — Santa Fe had five, plus two passenger cars. Bicentennial locomotives were popular among train watchers, and the appearance of those snazzy units on the *Freedom Train* only added to its attraction.

For how many was this the train that turned us into bona fide railfans? It was definitely a catalyst for me. I was already a fan, but one with quite undefined interests. I had "liked" trains all my life, had even subscribed to the two big model railroad magazines for about eight years. During that time, I acquired one dummy locomotive, freight car and caboose — not much of an empire,

PHOTOGRAPHY BY JIMMY W. BARLOW



OPPOSITE TOP: **Former Texas & Pacific 2-10-4 No.610 is on the point of the *American Freedom Train* at Rhome, Texas, on February 7, 1976. The engine has stopped for servicing and the safety valves are popping.** ABOVE: **Dawn spills its diffused light on the *American Freedom Train* as it heads up Bulington Northern's Fort Worth & Denver north of Saginaw, Texas, on March 5, 1976. Southern Pacific 4-8-4 4449 powers the train containing some of the nation's treasures.** BELOW: **Earlier that morning, the 4449 takes over *Freedom Train* duties from T&P 610 and pulls the train out of Fort Worth before daybreak. No.610 powered the train through Texas, while 4449 had the honors everywhere else except in the Northeast.**

especially for HO scale. My full-scale activities until then consisted mostly of simply watching whatever choo-choo I happened to encounter as I went about life's routines.

That all changed when I found out former Texas & Pacific 2-10-4 610 was being rebuilt for *Freedom Train* duty in the Lone Star State at the Fort Worth, Texas, stock yards, about 45 miles from home. It was high time to pay my first visit to that landmark to see first hand this unbelievable event taking place, as it were, in my own back yard. And there it sat, right out in the wide open (and malodorous!) spaces. The overhaul was just beginning and I was tempted to join the effort, since qualified volunteers were being accepted. Time and distance just would not allow volunteering, but four visits to the site left me with many fond memories.

I'll never forget the sight of steam expert Dick Jensen standing in the boiler with his upper body protruding through the uncovered hole in the top of the steam dome. He resembled some misproportioned centaur from Greek mythology, except that his abnormally large horse-half was made of iron and steel.

Then there was Jensen's pickup. The 610's pony truck had to have its wheels turned and the Katy Railroad offered to do the work at their Denison car shop, so Dick used his old beat-up International to move the wheelset. It's amazing how an item that looks so small and insignificant under the front of a ten-coupled mainline mauler will peg the rear springs of your ordinary pick-'em-up truck, and leave its bumper hovering mere inches above the pavement. I couldn't imagine driving that thing 100 miles to Denison and back again. The recollection of that jalopy almost performing a wheelie while parked still brings me to tears with laughter.

When disassembly was at its peak with rods, tubes, appliances, major subassemblies and countless smaller pieces scattered everywhere, the scene looked like a dissected animal cadaver in biology class — but this mechanical animal was being brought back to life.

On one trip, my wife and I were accompanied by her baby brother, barely a teenager. Upon our return home, he produced a staybolt cap he had pocketed during our visit, which I immediately confiscated, and went on to explain the error of his ways. I sure was relieved on my next visit to find that the caps had not been reinstalled yet, and I secretly deposited Philip's pilfered part back in its proper place.

At the inaugural steam-up, I arrived long after operating pressure had been attained. I wandered slowly around the engine listening to the blower hissing, the dynamo wheezing, the air pumps' sporadic whumping and other noises I had never heard before. But after what seemed a long time, the sound I most wanted to hear had not been made. So I mustered my courage, walked up to the gangway, and asked the cab occupants if it would be possible to blow the whistle. An arm reached upward and stretched the requested rope. Now there were some other people milling around, too, including a belt-high boy and what looked to be his grandfather standing right beneath the whistle. And when that thing let loose with its deep howl, that poor old fella jumped nearly out of his shoes — but landed with a smile as broad as the one I wore.

Soon thereafter, a break-in run was made on a round trip to Wichita Falls on Burlington Northern's old Fort Worth & Denver. I was free for the return leg, so for the first time in my

life I traveled well away from home for no other purpose than to see and photograph a train on the move. I was amazed at how easily you could see 610's smoke column and hear her whistle when she was still several miles away across the open prairie south of Decatur. A service stop in Rhome caused the boiler pressure to actuate a safety valve that erupted in a geyser of steam so loud that I almost sprang out of my shoes.

On that jaunt I also crossed paths with BN U30C 1776, one of only two Bicentennials I would ever lay eyes on. Arriving in north Fort Worth, another fan mentioned something about Tower 55, and I asked, "What's Tower 55?" My life hasn't been the same since.

I assumed my only chance to see the *Freedom Train* itself would be when it came through my corner of Texas in early 1976, but business took me to Seattle, Washington, for several days in the fall of 1975 and was I ever surprised when the local media said that the train was in town. I went down to King Street Station and stood in line for four hours to take that 22-minute magic carpet ride through Americana. As a bonus, I got to see the arrival of ex-Canadian Pacific Royal Hudson 2860, which brought a trainload of tourists down from Canada just for the occasion.

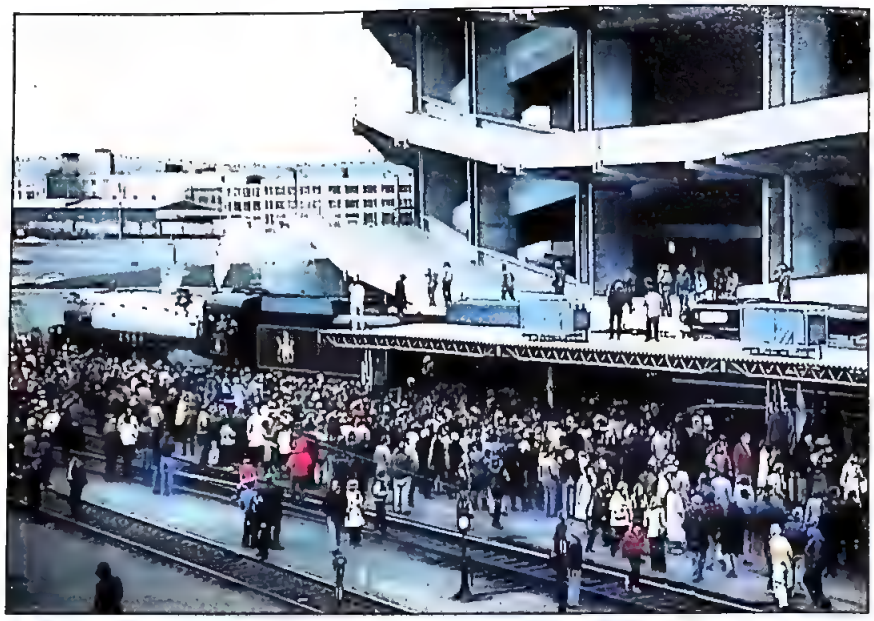
The only time I saw the Freedom Train on the road began in the middle of a mild March night, at the end of its display stint at Fair Park in Dallas. 610 was to power the train to Fort Worth, where ex-Southern pacific 4-8-4 4449, the engine that got the lion's share of *Freedom Train* mileage, would take charge. Coupling to the train in Dallas, engineer Doyle McCormack, a 4449 regular but at the reins of 610 on this occasion, inadvertently backed the hefty Texas-type into the cars so hard he declared, "I bet I knocked my wife outta bed!"

Later, after the engine swap in the wee hours of the morning, the train left Fort Worth with the overcast dawn giving 4449's plume an eerie glow. I chased it well past daylight until fatigue urged me homeward.

Even after the train reached the end of the line later that Bicentennial year, its trio of steam power celebrities remained in service under the auspices of other operators for a while. Engine No.1, the one *Freedom Train* horse I never got to see, regained her old Reading number 2101 when Chessie System repainted the 4-8-4 into its brilliant color scheme to pull the *Chessie Steam Special.* But after the second season, the compact Northern was damaged beyond repair in a roundhouse fire. She was cosmetically restored in *Freedom Train* regalia and given a stall in the prestigious B&O Railroad Museum in Baltimore, Maryland — the same city where she had been snatched from the jaws of a scrapyard death for her starring *Freedom Train* role.

T&P 610 worked for four seasons in the famous Southern Railway excursion program, but high operating costs have prevented hitching her to any wagons since then, and she's effectively been put out to pasture. At least in her retirement stable on the Texas State Railroad in Palestine she's protected from the elements.

SP 4449 is the only *Freedom Train* alumnus that continues to enjoy an occasional romp out on the high iron, most often in the vicinity of her Portland, Oregon, home shop.



Author Barlow's first encounter with the American Freedom Train was in Seattle, Washington, in the shadow of the soon-to-be-opened Kingdome. On November 1, 1975, Canadian Pacific Royal Hudson 2860 locks couplers with SP 4449 during a ceremony at King Street Station.

A railfan is born

Somewhere during my *Freedom Train* outings, a spark was ignited inside me which has yet to be extinguished. I began to yearn for knowledge about America's railways — which ones exist and where do they operate? What type of equipment and facilities do they use? What is their history and what does their future hold? I bought books and maps; I had my model magazine subscriptions converted to their publishers' prototype counterparts; I planned and made sojourns to places, some quite distant, to photograph and ride trains; I purchased better camera equipment (and later a scanner) and film by the yard, and learned how to improve my photography skills — mainly through the Jim Boyd School of Railfan Photography as taught in his CAMERA BAG column.

Now, it may seem that T&P 610 was what got me hooked on this hobby, but really 610 was just the bait. The real culprit was the *Freedom Train,* and it deserves all the credit (or blame, depending on who you ask).

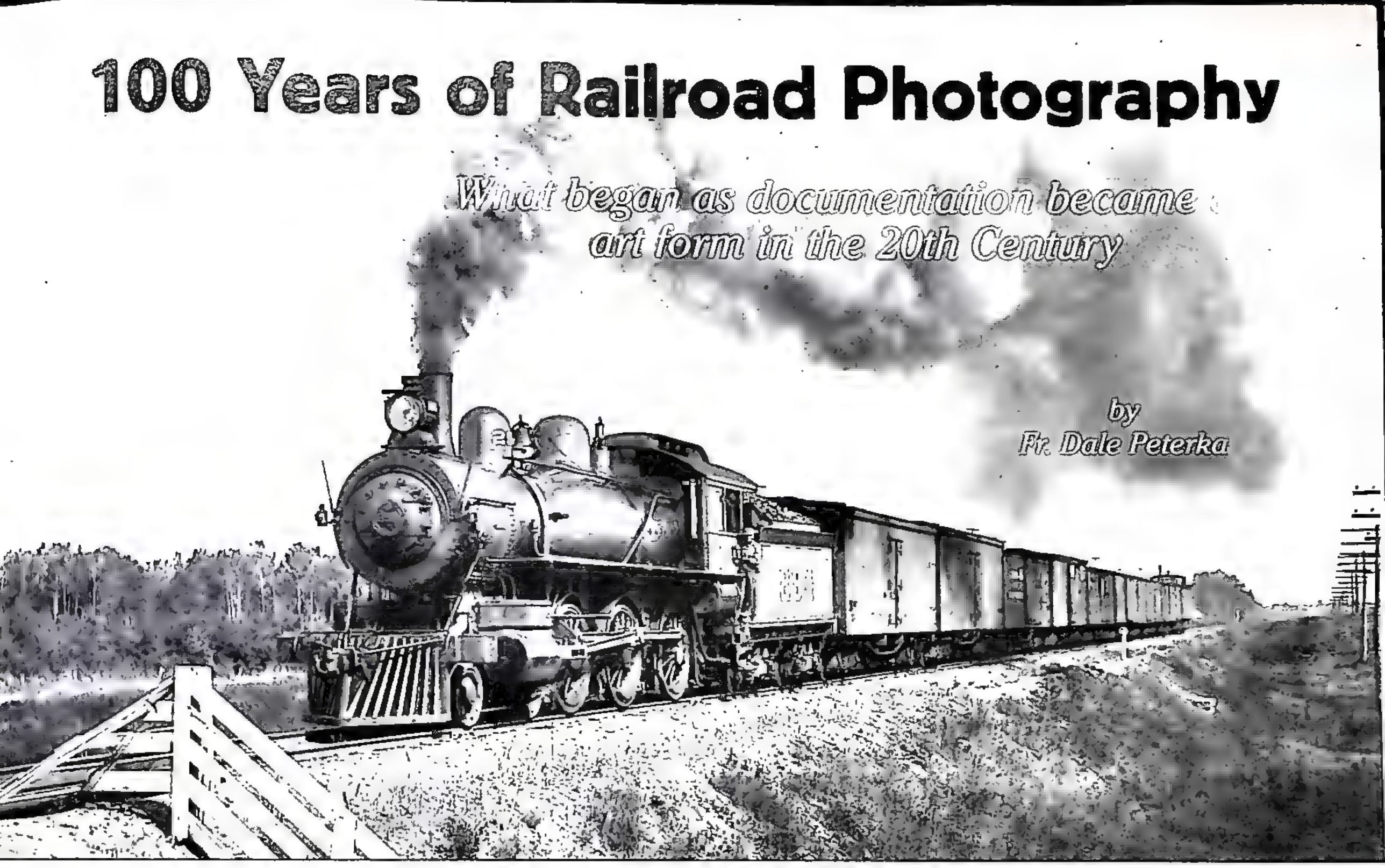
Without the *Freedom Train*, Reading 2101 may have been hauled away from the junkyard long ago in torched-off chunks; T&P 610 would likely be rusting away in front of Fort Worth's Will Rogers Coliseum; the once-proud Espee Daylight 4449 might yet repose in Portland's Oaks Park wearing the drab, skirtless attire in which she was retired; and I would still be reading model magazines learning how to build a pike that would never get on the drawing board, much less off it.

Electro-Motive's model FT locomotive began the external- to internal-combustion revolution in railroading, and for that reason has been referred to as "the diesel that did it." Well, for me, and I'm sure for a host of others who got bitten hard by the railfan bug during the Bicentennial, it was a different kind of "FT" — the *Freedom Train* — that did it.

100 Years of Railroad Photography

What began as documentation became art form in the 20th Century

by
Fr. Dale Peterka



J. FOSTER ADAMS / MID-CONTINENT RAILWAY HISTORICAL SOCIETY COLLECTION

GEORGE EASTMAN introduced the first Kodak in 1888. Railfans have been armed with cameras ever since.

Strictly speaking, train pictures were being taken long before George Eastman. In 1861, Mathew Brady and a dozen other early lensmen were making railroad pictures using glass plates coated with chemicals. Some of the little 4-4-0s in their pictures were upright. Others lay on their sides, surrounded by the devastation of the Civil War.

Four years later, photographers who had learned their trade at Bull Run and Gettysburg were out west shooting the transcontinental railroad as it made its way across "the Great American Desert." Photographing in the stark and often treeless terrain of the West, they quickly found that it was hard to take a bad train picture between Cheyenne and Sacramento.

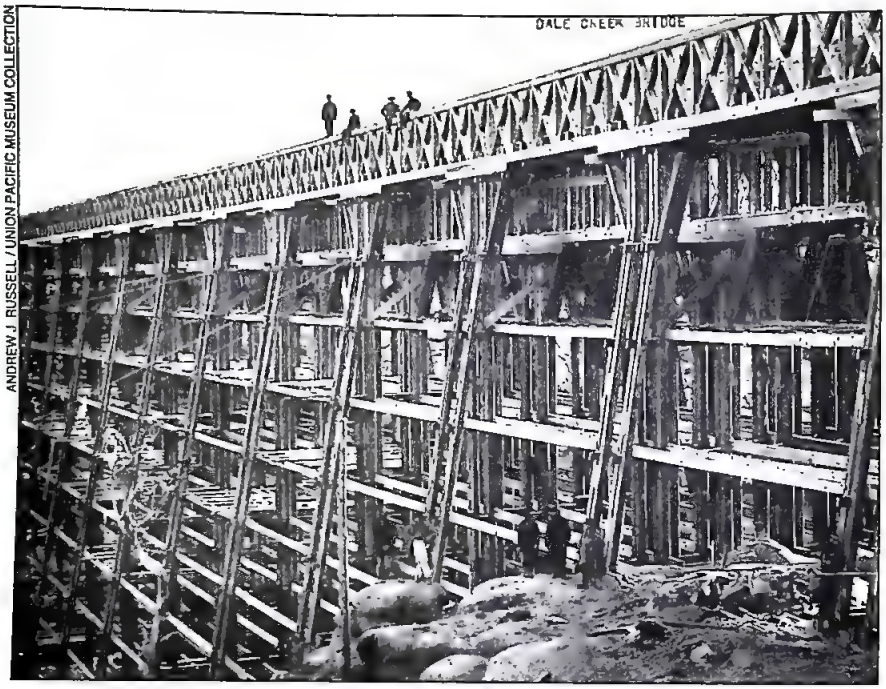
In 1869, the most famous photograph in American history was made at Promontory Summit, Utah. Although its maker, Andrew Jackson Russell, was a professional, his "Golden Spike" shot was clearly made by a railfan. Even in those early days, Russell's work was setting the standard for exposure, composition, focus and depth-of-field. Most of his shots could be exhibited today without embarrassment.

By 1900, dozens of amateurs were entering the field. Dry-emulsion "film" had been invented and cameras were being sold to the public. Taking pictures was no longer the province of skilled technicians with portable darkrooms and bulky cameras the size of microwave ovens.

Nevertheless, the slow film speeds and shutters of the time required that trains be photographed standing still. A favorite railroad subject in those days was the shop scene, with engineers and employees posing with a steam engine, usually the biggest new hog in the engine house. These early

ABOVE: **Chicago, St. Paul, Minneapolis & Omaha 294 and its train are headed for Marshfield, Wisconsin, in this early action shot by J. Foster Adams, one of the first amateurs to nail trains in motion by using the latest fast films and a homemade shutter with a speed of 1/150th second. This photo was taken on July 23, 1904.** BELOW: **The whole country was listening as hammer met spike at Promontory, Utah, and the transcontinental railroad was completed. In A.J. Russell's famous shot, Central Pacific 4-4-0 Jupiter and Union Pacific 4-4-0 119 are just a few feet apart, "half a world behind each," and ranking officials Samual Montague and Grenville Dodge shake hands.**

A.J. RUSSELL / UNION PACIFIC MUSEUM COLLECTION



ANDREW J. RUSSELL / UNION PACIFIC MUSEUM COLLECTION

ABOVE: **The always fascinating Union Pacific bridge at Dale Creek, Wyoming, poses for an early portrait by Andrew J. Russell. In spite of the cloudy day and the extreme depth of field necessary, Russell has nailed the exposure and focus. In addition, he has somehow gotten ten men to hold perfectly still during an exposure that probably lasted several seconds. Finished in 1868, 600 feet long and 120 feet high, Dale Creek Trestle was in daily use until 1876. Built with few diagonal members, the bridge has been given guy wires for extra stability.** BELOW: **"Omaha Road" engine No.66, an American type, is shown at work at Fairchild, Wisconsin. Railfan J. Foster Adams made this spectacular shot in 1903. His homemade shutter has done a good job of stopping the action and the composition and choice of setting are perfect.**

J. FOSTER ADAMS / MID-CONTINENT RAILWAY HISTORICAL SOCIETY COLLECTION

railfan photographs provide a priceless record of early railroading and the proud men at its heart. Moving a thousand ton freight train at 50 miles per hour was a brand new experience in those days, and railroaders knew that they were on the cutting edge of progress in an exciting new era.

Strangely, in those early portraits, no one ever smiled.

An early development in an age of tripods and slow films was "the engine photo." Known today as the "roster shot," the engine photo was a formal portrait intended to record details and features. They were taken according to agreed-upon rules. At their finest, engine photos were free from all distracting details: no people, no steam leaks or smoke, no lineside clutter — not even water tanks or coal docks! Camera angle was 30-40 degrees from broad-side. Light from a low angle. Entire tender included in the scene. Side rods down.

Difficult as it was to make a photograph containing all these elements, the rail photography hobby virtually exploded in the first third of the 20th Century. In 1931, one early periodical, RAILROAD MAN'S MAGAZINE began featuring "The Engine Picture Club" containing the names and addresses of roster shooters around the country who wished to trade prints, negatives and ideas with one another. The club caught on at once; the first list contained 36 names.

One early name (February 1931) stands out. Colorado photographer Otto Perry offered the sale or trade of his negatives to other members. He reported that he has been collecting engine photos for 15 years.

Stories abound of easy access to railroad property in those roster shooting days. Hostlers often were glad to move engines for eager cameramen who wanted a clear shot. (Often they would receive a small print of the results by way of thanks.) It was common for fans to shoot an entire roll of film of one subject in order to have extra negs for trading. Chasing trains by car was not necessary; photographers stayed close to the enginehouse and let the engines come to them.

Close to a million negatives from this period survive today, either in private collections or in the archives of clubs and institutions. We can be grateful for the care that has been shown in their preservation. Without them, much of our knowledge of the Age Of Steam would have been lost. At the century's end, roster shots by the thousand were still being made whenever the few remaining steam locomotives ventured onto the main lines. Some engines, such as Nickel Plate 765 or Union Pacific 844,

HAROLD HILL COLLECTION COURTESY OF WALTER WING

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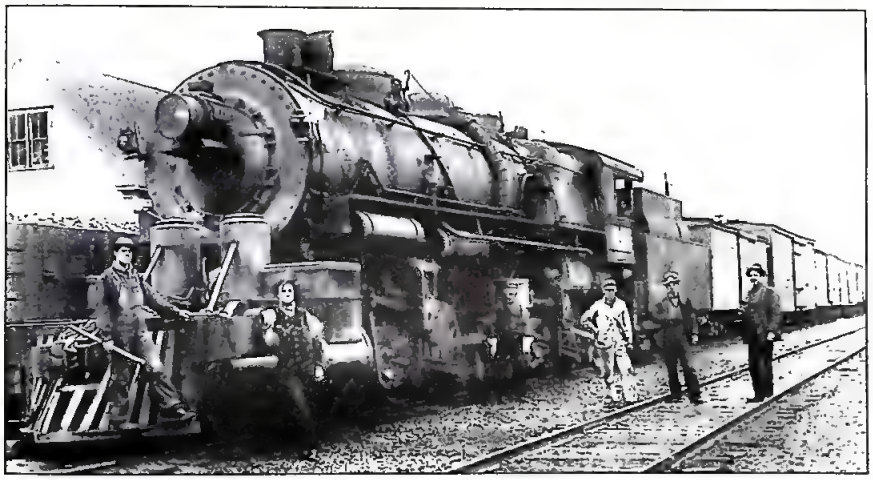


TOP: "Omaha Road" Ten-Wheeler No.307 hardly breaks a sweat as it gets its seven-car consist underway after a station stop in Fairchild, Wisconsin, in 1902. Photographer J. Foster Adams was the station agent in Fairchild for several years. ABOVE: Six employees (and one lucky boy in the cab) pose with a Great Northern 2-6-6-2 at Skykomish, Washington, circa 1910. With the slower film speeds and long exposures, the photographer's warning was probably not "smile" but rather "hold it." The photo was taken by local professional Lee Pickett on an 8x10 negative. BELOW: Here's a better than average roster shot of Great Northern 4-8-4 2580 — good light, good camera angle — taken by Robert Graham on August 16, 1946. In classical days of roster shooting, visible steam, a swinging bell and a person in the cab would have been considered flaws. Wheelihan's rule for engine portraits — rods down for draggers, up for racers. (And those 80-inch drivers were the first ever on a Northern).

few successful amateurs.

In the late 1930s, a third style of rail photography began to emerge. Railfans began to portray trains at work out on the main line, often in dramatic mountain settings. Film was becoming faster. Cameras were becoming lighter. More people could afford automobiles. A trek to Horseshoe Curve or Big Ten Curve was now within the reach of the serious amateur.

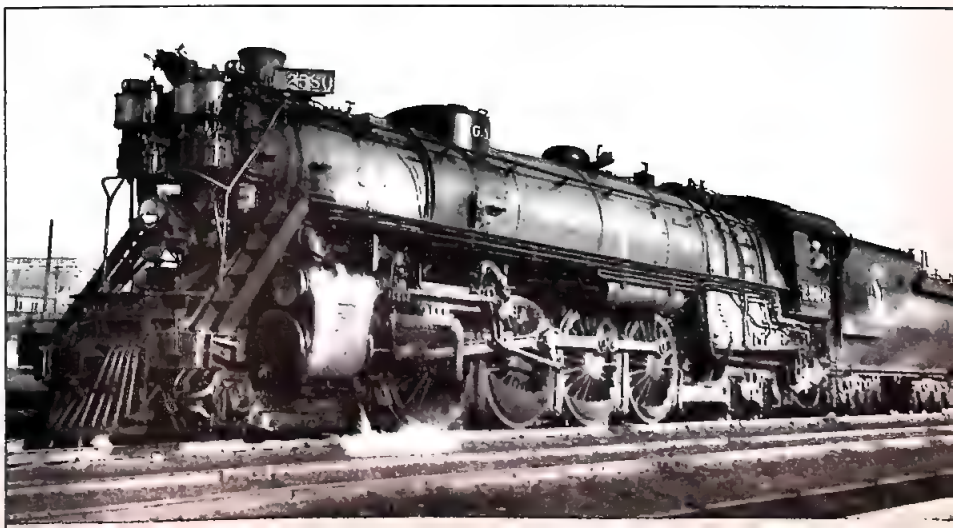
The most noted early practitioner of this new style was Lucius Beebe. His first book of rail photography, *High Iron,* was published in 1938. Although the book also contained photos by H.W. Pontin, Gerald Best, Fred Jukes and the company photographers of the Southern Pacific Railroad, a large percentage of the shots were made by Beebe himself. Some 60 years later, *High Iron* is still the standard by to which all railfan books are judged. The text is loaded with carefully gathered facts (Beebe was a journalist) and concise but ample photo captions.

For his photo work, Beebe used a

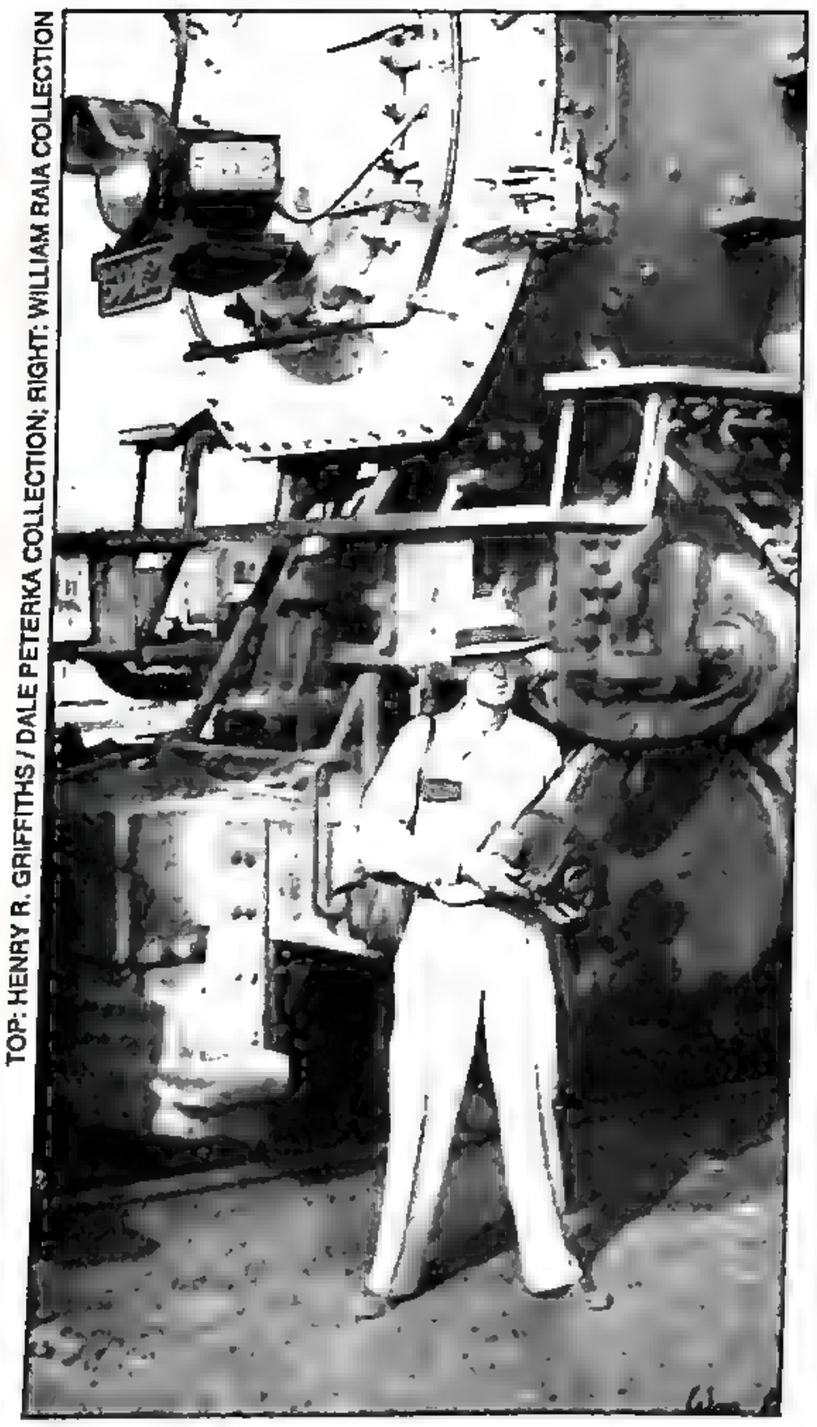
ROBERT GRAHAM / JOHN REHOR COLLECTION (DALE PETERKA COLLECTION)

probably have been photographed over a million times each.

In 1900, amateur photographer J. Foster Adams and a few others were not content to make engine portraits. The magic of trains was in their motion. They should be photographed in action. Adams sought out the latest high-speed film emulsions. In addition, he experimented with short interval exposures, and even built his own shutters. His surviving pictures of early steam action in Wisconsin and, later, in Oregon are priceless records of early railroading. In an era when most action shots were made by company photographers, Adams was one of the



ABOVE: **Black sky, low light angle, billowing smoke and condensation — a dramatic portrayal of mountain railroading on the Union Pacific. The road engine is Challenger 3813. The swing helper shown in the photo is UP 2-8-8-0 3522. A second 2-8-8-0, 3531, is cut in ahead of the caboose.** BELOW: **If you could afford the best, the Graflex Type-D was the best camera for stopping the action back in the 1930s. Its curtain-type shutter allowed shorter exposures.**



TOP: HENRY R. GRIFFITHS / DALE PETERKA COLLECTION; RIGHT: WILLIAM RAIA COLLECTION

Type-D Graflex, the finest camera then available. By today's standards, the "D" was a strange beast indeed. Film size was 4×5 inches. Focusing and composition were done through the lens — a two-piece mirror retracted when the shutter release was pressed, just like today's single-lens reflexes. But the camera was held at waist level, and viewing was done through a foot-long hood attached to the top of the camera. A modern "traveling slit" curtain shutter permitted very short exposure times — ideal for action shots, but following a moving train and snapping a well composed picture must have taken months of practice with the Type-D.

Today, Beebe's reputation as a first-class railfan author is tarnished somewhat by the appearance of his second book, *Trains In Transition,* published in 1941. The great majority of the photos in this later work are three-quarter angle "here-comes-the-train" wedge shots, many of them apparently left over from the preparation of the earlier book. Individually, the shots are well done and convey the excitement of railroading in the early 1940s, but, taken together, the "smoking wedges" soon become repetitive and boring.

The theme of *Trains In Transition* was the arrival of the diesel on America's main lines. Beebe welcomed the diesel in his new book, but within a few years he became disenchanted. His later works celebrate the good old days when the finest people rode on the best trains — behind steam. When steam was finally gone, so was his enthusiasm. In a 1961 interview in RAILROAD Magazine, Beebe declared that "there are no longer any railroad pictures worth taking."

Two events in the 1930s complimented each other and changed rail photography forever. They were the arrival of the diesel and the invention of color film. The two were made for each other. The diesels, with all their inner workings hidden behind sheet metal shrouds, soon emerged from their early "black" period and began to sport colorful new paint schemes. The black & white roster shooters of the 1930s took few pictures of "the enemy". Their eager successors, armed with slide cameras, were delighted!

The arrival of Kodachrome had the effect of extending the popularity of the roster shot for another decade; the slow ASA 10 film speed demanded long exposures and steady tripods. Action photos in color had to wait for the faster lenses of the 1950s.

After World War II came the "Days Of The Giants", when dozens of young railfans with new folding "pocket" cameras ventured out to record the railroads in action. This new breed did not exactly shun the venerable "roster shot," but their horizons had been broadened. Newer cameras with larger lenses and faster monochrome films had made dramatic action photography possible — especially in the mountains. Henry Griffiths, Ron Nixon, Warren McGee, Otto Perry, Bill Price, Richard Kindig, Jackson Thode, John Maxwell, Jim Ehrenberger — these and a dozen others have recorded for us the lost era of mountains, Mallets and billowing columns of smoke and steam. Their modern-day

BELOW AND CENTER FR. DALE PETERKA

ABOVE: **The classic "wedge shot" captures CSX's ex-Clinchfield F7s 118 and 119 with RoadRailer train R-211 at Middletown, Ohio, in autumn 1988.** BELOW LEFT: **Low sidelight on the heavy rockwork along Burlington Northern & Santa Fe's line along the Missouri River north of Helena, Montana, gives the photo a dramatic texture. Even with no train, the picture is still interesting.** BOTTOM: **A Burlington Northern freight exits Tunnel Five in Little Prickly Pear Canyon in spring 1997. The line is ex-Great Northern (ex-Montana Central), connecting Great Falls and Helena. Curved and diagonal lines, morning light and shadow qualify this dramatic shot as "pictorial."**

disciples drive for days, hike for miles and climb sheer cliffs to shoot the action, diesel and steam, at places no one dreamed of visiting 50 years ago — Abo, Joso, Nemo, Clio, Gaynor, Silver Zone Pass. The tradition of Nixon and McGee continues.

In 1950, the end of the steam era was in sight, and railfan pilgrims began making their way to places like Roanoke, Laramie, Durango, Toronto, and Mexico City to capture main line steam before it vanished forever. Books by Joe Collias, David Plowden and David P. Morgan have documented the effort. At their best, they portray the great steam giants hard at work in picturesque settings. At their worst, they show shabby old hogs working out their last days on branch lines, or, worse, lines of steam engines waiting on weedy sidings for the scrapper's call.

Somewhere around this time, someone reached for a flashgun, and night photography entered the hobby. Shooting after dark offered greater control of the light's angle and intensity. Shadows could be placed creatively to accent detail, to hide distracting elements or to improve composition. At its zenith, night photography reach-ed out to portray whole railroad scenes, and even action. A handful of giants like O. Winston Link and James Shaughnessy gave us images of Y-class Mallets and Big Boys that will never be duplicated for their drama and impact. Today, with flashbulbs becoming extinct and access to railroad property fast disappearing, the genre may soon disappear.

In the years after World War II, a new type of railfan evolved. A new generation of rebels with names like Philip R. Hastings, Don Ball and Richard Steinheimer introduced pictorial photography to the railfan community. The picture was becoming as important as the subject.

In pictorial photography, the idea is not to photograph trains, but rather to create interesting and exciting pictures of trains. Pictures where composition adds to the overall beauty. Where light from various angles (not just over your right shoulder) combines with the shadows to emphasize detail or to create an effect. Where every element of the picture — every detail — has a purpose.

In pictorial photography, arching trees, fluffy clouds, hillsides and foreground track are used to frame the subject and lead the eye to the center of interest. Signal bridges, water tanks, tunnel portals —even glare and

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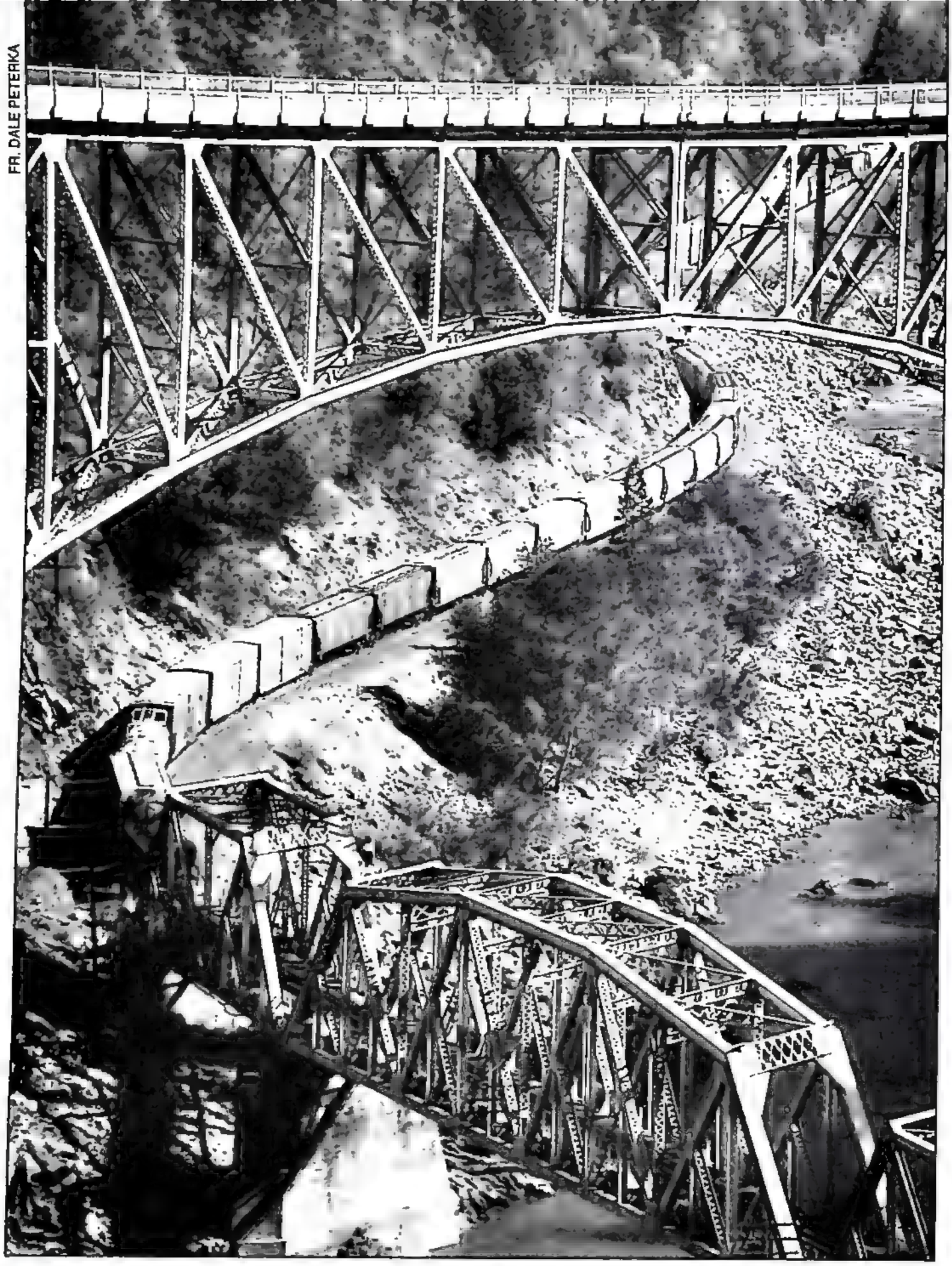


FR. DALE PETERKA

ABOVE: **An eastbound Union Pacific freight negotiates the Feather River Canyon at Pulga, California, on April 20, 1998. Note that all the details in this shot work together to make an interesting pctorial statement, but that the railroad is only one element of the picture.** BELOW: **A CSX GP40, still in Baltimore & Ohio paint, poses on the reversing turntable at Queensgate Yard in Cincinnati. Night photography gives the ability to hide distracting backgrounds and lineside features in darkness. In this shot, light from two angles has emphasized small engine details.**

HARVEY HEAD / DALE PETERKA COLLECTION

fog — were no longer distractions in a train picture. They were elements that could be used to add to the beauty and the impact of the shot. A photographer with a good eye could make prize-winning pictures of average, grimy, work-a-day engines. Even diesels. The challenge of pictorial shooting is to move beyond the traditional roster shot, wedge or calendar shot to present the subject from a different point of view. To bring a different interpretation. To create a thing of beauty — a work of art — using a camera, and a creative eye.

The 35mm single lens reflex with its interchangeable lenses contributed to pictorial photography by permitting the scene to be compressed or stretched. A telephoto could squeeze a mile-long freight into one frame, with car lengths becoming a small fraction of their height. An approaching passenger train could become a squiggle. Distant hills could become a vertical wall behind a foreground subject. With a wide-angle lens, an approaching headlight and a shiny rail in the foreground could both be put into sharp focus. Cars and other subjects could be bent into odd shapes.

At first, not everyone liked railroad photos as art. In his 1972 book, *The Search For Steam,* Joe Collias defended Beebe's wedge shot as the logical way to photograph approaching trains, and attacked the compressed consists and blurred pan shots of the 1950s and 1960s as distortions. Today, the roster shots, the wedges and the "artsy-crafty" shots are all welcome facets of rail photography. A program that excluded one or the other would probably be considered pretty boring, even among avid trainmen.

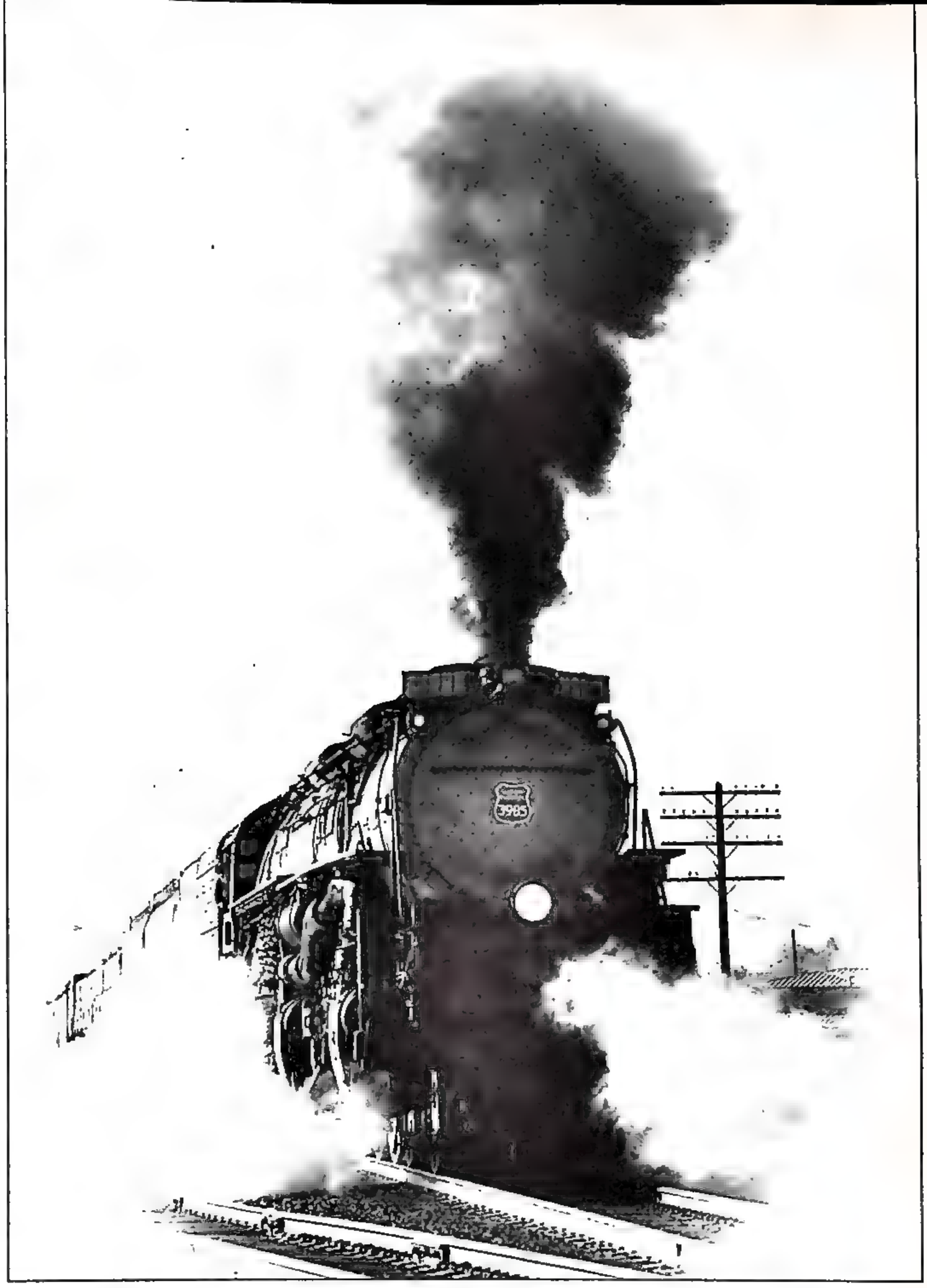
For all the improvements, photographic technology is basically the same today as it was a hundred years ago — recording an image on a light-sensitive emulsion. The suggestion is made from time to time that the days of chemical photography may be numbered — that video and digital are the wave of the future. That people will someday be selling color slides at the flea market the way antique postcards and stereocards are sold today. The critics probably said the same thing when Thomas Edison first turned the crank on his new movie camera! But movies never did replace still photographs. They could not do what "stills" can do. Neither can electronic images.

Today, train videos exist side-by-side with slides and prints. This pattern will probably continue. The history books will note the arrival of the new forms of photography in the 1990s the same way we talk about the arrival of roll film and coupled rangefinders. New technology that compliments the old.

Technology has always been a friend

of the rail photographer. The scanner, the internet and the ham radio repeater station are already part of the hobby. Computers are being used to enhance those old slides and prints. And there's constant improvement in cameras and film.

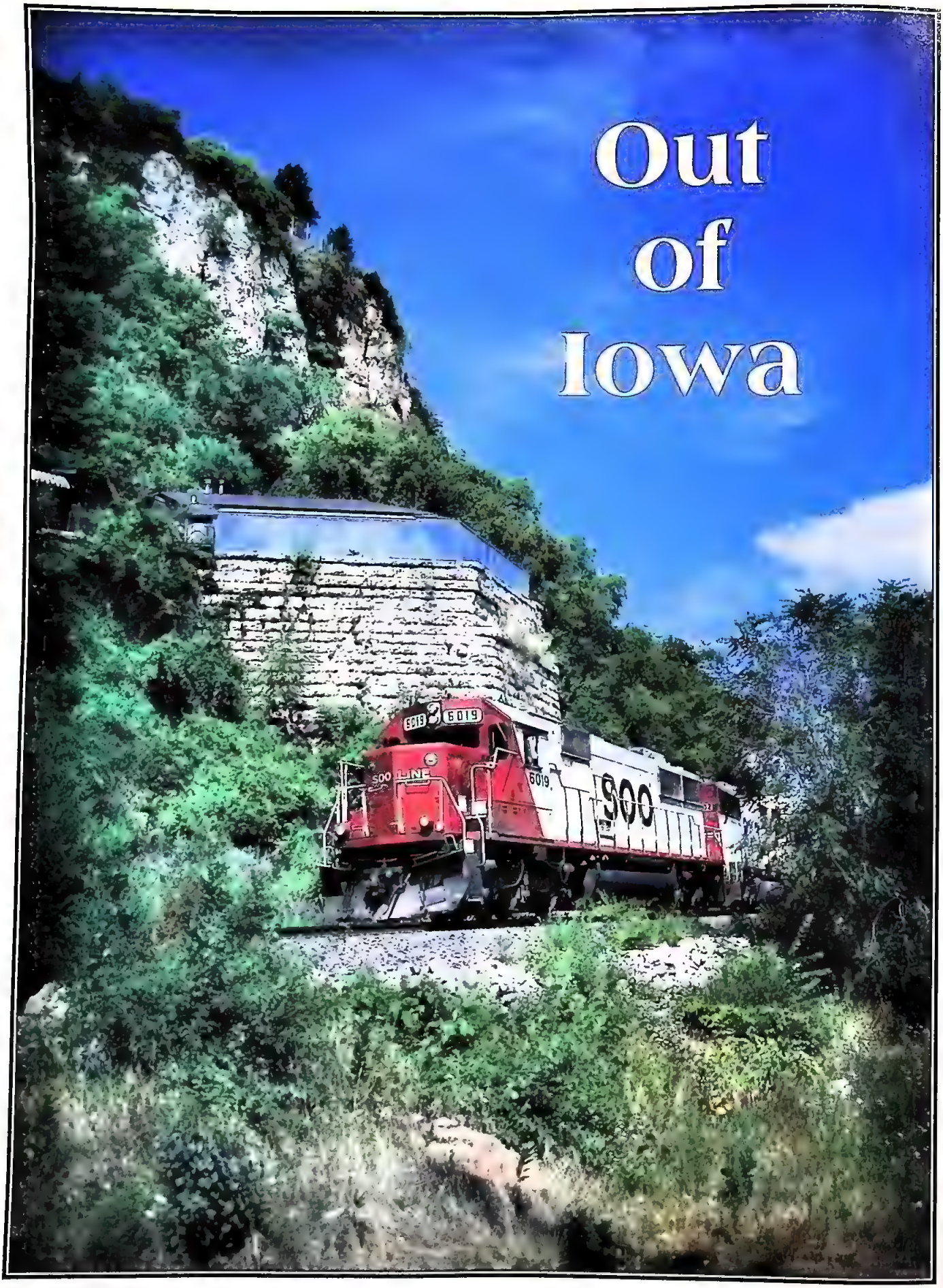
The one constant is change. In a hundred years, railroads will be radically different. And so will the railfan hobby. But the story will be the same: the drama of machinery in motion. On steel rails. With a spacing of four feet eight and one half inches. And there will be somebody there to capture it all photographically.



ABOVE LEFT: **This pictorial shot of Sterling Tower is not intended to show what the tower looked like. The eye is led by the diagonal lines up the steps to the center of interest, the sign. Multiple triangles add interest; every element in the picture contributes to the impact of the whole. ABOVE RIGHT: Union Pacific Challenger 3985 departs Baker, Oregon, with an excursion to Pendleton in September 1995. The vertical format, together with the steam, the smoke and backlight make this a dramatic "pictorial" shot. BELOW: A classic "wedge shot" of Norfolk Southern RoadRailer train 243 at Camden, Ohio, on former Pennsylvania Railroad trackage on January 27, 1989.**

THREE PHOTOS: FR. DALE PETERKA

Out of Iowa



by Andrew Nelson

I don't know about you, but when I'm out shooting, I don't think about the profound occurrences that led to my existence — parent meeting parent, grandparent meeting grandparent, and so on. I'm concerned about where trains are, sky conditions and, sometimes, food. The same held true when I took this photo in Dubuque, Iowa, on August 16, 1996. It wasn't until a couple of years later that it dawned on me that the site of this photo goes back to half of the foundations of my existence, literally. What's even stranger is that this tale, which ended at this very spot on March 26, 1940, started in middle of the night 300 miles west in Defiance, Iowa, with no one involved having any intention of getting married before they left.

Without going into too much detail, my maternal grandmother, then Lila Nollen, wanted desperately to escape her impoverished family in Defiance. Enter my grandfather, Leonard Kirschbaum, from Cassville, Wisconsin. Leonard, again without going into too much detail, had first met Lila when she visited Cassville with her family in 1936. They wrote each other several times before they met again in March 1940. And, boy, what a meeting it was!

Leonard and Leonard Schauf, (a nephew, though only four years younger) had driven out to Defiance and again met Lila. After some prompting from Leonard Kirschbaum, Lila decided she had had enough of home, and packed and hid a suitcase. One night after a dance, she picked up her suitcase, left a note for her parents and, at 1:30 a.m. Tuesday, March 26th, started east for Cassville with "the two Leonards," as they were known in the family.

The following morning her parents found the note, notified the police to stop her, and got on an eastbound bus to get their daughter and bring her home. The three "fugitives" knew nothing of this until they were stopped and questioned in Manchester, Iowa. It was there that an officer told my grandfather that he'd "better marry that girl" before leaving Iowa, or take a chance of being jailed on the Mann Act — transporting females across state lines — even though Lila was of legal age.

During the trip between Manchester and Dubuque they decided, without really knowing one another, to get married and prevent Leonard from landing in jail. After stopping at a jewelry store for a two-dollar wedding ring, they were married at the courthouse in Dubuque late in the afternoon of March 26th.

Now, at that time, the Eagle Point bridge was the only bridge across the Mississippi River, as the lower bridge between Dubuque and East Dubuque, Illinois, was not erected until World War II. So, after the nuptials, the three headed for the bridge and Wisconsin. As they pulled up to the toll booth, the attendant said, "Pull over! You're just the ones we're looking for." Not long after, a black police car came screaming up with two black-attired detectives, who informed the newlyweds that they had to go with them to the station house. After a conversation with the chief of police, and a phone call to the Dubuque County Courthouse, both were told they could go. But Leonard had one terse request of the chief before heading to Cassville: "Would you please keep the cops off our tail until we get out of the State of Iowa?" The chief promised they wouldn't be bothered anymore.

And with that, Leonard, Lila and Leonard drove over the bridge into Wisconsin and into 43 years of marriage (he died in 1983), six daughters, a whole slug of grandchildren (where I entered the picture) and a growing phalanx of great-grandchildren. Not too bad for two people who barely knew each other.

When I took this photo 56 years later of Soo Line's St. Paul to Kansas City train No. 431, I didn't think about any of this as, I was truly in a railfan mode — I just wanted the stupid train to show up before a cloud bank rolled in. But, high above the cab of SD60 6019 stands the west approach to the old Eagle Point Bridge. It's now a restaurant, standing right about where the tollbooth attendant ordered my newly-married grandparents to pull over — the last scare in a mind-boggling odyssey to get out of Iowa which ultimately led to my being here to take this photograph.

I sure am glad they made it out.

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On The Menu

News and detail on dining by rail

by JAMES D. PORTERFIELD

Gifts from the dining car

TO HELP ALL YOU good little girls and boys who hope to get (or give) a holiday gift that will enhance your enjoyment of rail dining, here is a list items appropriate to all who read this column. It is presented to enable you to fill in a few blanks, place a check mark here and there, then leave lying where those looking for something to get you will see it. Happy holidays.

Holiday Gift Wish List, By _____
(your name here)

Cookbooks

These titles are available through bookstores everywhere, including some of those which advertise in RAILFAN & RAILROAD, and from the source identified:

[ ] *C&O Dining Car Recipes,* a reprint of the 1947 Chesapeake & Ohio food service manual ($18.95, cloth) from the C&O Historical Society, 800/453-2647.

[ ] *Dining by Rail,* by James D. Porterfield, is a history of eating on the train accompanied by some 330 recipes from 48 railroads of the "Golden Age" of American passenger railroading, published by St. Martin's Press ($17.95, paperback).

[ ] *Dinner is Served: Fine Dining Aboard the Southern Pacific,* by Jim A. Loveland, is a history of the Espee's dining car operation, with recipes ($39.95, cloth). Golden West Books, P.O. Box 80250, San Marino, CA 91118-8250.

[ ] *First Call to Dinner,* a reprint of the Milwaukee Road's 1960 food service manual ($15.00 postpaid, paperback), from the Milwaukee Road Historical Association, Attn: Cookbook, P. O. Box 307, Antioch, IL 60002.

[ ] *Good Things to Eat,* thought to be the first cookbook published by an African-American chef, Rufus Estes, who went to work for the Pullman Company in private car service in 1883, contains 591 recipes ($19.95, paperback). From Howling At The Moon Press (*www.howling1.com*); 877/9-HOWLING (946-9546).

[ ] *The Harvey House Cookbook: Recipes and Memories from the Great American Dining Experience,* by George H. Foster and Peter C. Weiglin, tells the Harvey story and provides recipes from the famous Harvey dining rooms that marked the route of the Santa Fe Railroad, published by Longstreet Press ($12.95, paperback).

China

Reproductions of famous dining car china add a special touch to the train room, buffet display or dinner table. The following sets are available:

[ ] Mimbreño China, unique designs based on Mimbreño Indian art from 1200 A.D. and used on the Santa Fe Railway's deluxe *Super Chief,* is available in one four-piece or two five-piece place settings (at either $75.00, $92.00 or $102.00) from the California State Railroad Museum Store, 800/417-7245 or 916/324-4390.

[ ] The Baltimore & Ohio's distinctive blue-on-white Centenary pattern is available in selected pieces — demitasse with saucer, bread and butter plate and various bowls — and on sale — $8.75, $11.20 and from $10.50 to $17.50 respectively — from the Mount Clare Crossing Gift Shop at the B&O Railroad Museum, 800/249-1623 or 410/539-2311.

[ ] Pennsy's hard-working Keystone pattern, off white with Tuscan trim bands and PRR keystone logo, in a six-piece place setting ($60.00) from the Strasburg Rail Road Shop, 717/687-7686.

[ ] The Chesapeake & Ohio's beloved Sleeping Chessie pattern, used between 1955 and 1971, is available in a five-piece place setting ($69.95) from the C&O Historical Society, 800/453-2647.

[ ] The Pullman Company's Indian Tree china, from the Washington, D.C., Chapter NRHS, is offered in five- and six-piece place settings ($89.00 and $119.00 respectively). Call 301/292-9592 or email *Pullmanhb@erols.com.*

[ ] Michael Léson's colorful "American Rails and Highways" series includes contemporary interpretations of traditional railroad china available in five-piece place settings ($69.95) with Chessie, the Milwaukee Road's *Hiawatha,* Pennsy GG1 red or green, New York Central, Union Pacific, Santa Fe and the new Burlington Route *Zephyr*-inspired theme, from Michael Léson Designs, 800/821-3541 or *www.americanrails.com.*

[ ] New York Central's *20th Century Limited* china in a five-piece place setting for $89.00, includes a linen napkin with the NYC oval logo, a replica of Dreyfus' 1938 *Century* brick-red menu and a water glass with *Century* logo, from Private Car Limited, 618/397-0823.

[ ] Two Great Northern patterns, "Glory of the West," with "shadowtone" scenes of Glacier National Park and used between 1947 and 1957, and "Mountains and Flowers," also celebrating Glacier but with flowers of the region, too, used from the 1950s through 1971; in five-piece place settings at $128.95 and $138.95 respectively; from the Izaak Walton Inn, 406/888-5700

[ ] Various pieces from the *American Orient Express,* most impressive being the Charger Plate ($150.00), but also a cup and saucer ($49.00), demitasse with saucer

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Most of the historic patterns described above are also available in an assortment of individual pieces and "completer sets." Contact sources for further information.

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[ ] A vintage Canadian Pacific silver soup tureen, the individual serving size, as either a reproduction ($175.00 Canadian) or a restored triple-plated original (in limited quantities for $695.00 Canadian) from the Canadian Pacific Store, 800/866-9566

[ ] Pennsy-inspired glassware, with a maroon PRR logo on clear glasses for Iced Tea, Double Old Fashioned, and Juice (all $3.50 each, four for $12.00), or Stemmed Wine/Beer ($5.50 each, four for $20.00) from the Strasburg Rail Road Shop above.

More books

Specialty titles of interest to those with an eye to collecting:

[ ] *Dining on Rails: An Encyclopedia of Railroad China,* Dick Luckin's exhaustive description of hundreds of railroad china patterns and pieces, 488 pages (72 in color), 1300-plus photographs, $74.95 (postpaid, hardcover) from RK Publishing; 621 Cascade Court, Golden, CO 80403-1581.

[ ] *Silver Banquet II,* by Everett L. Maffett, catalogs more than 2700 pieces of dining car silver holloware dating from the 1880s, $40.00 (plus $3.00 shipping) from Silver Press, Box 184, Eaton, OH 45320.

[ ] *Silver at Your Service: A Collector's Guide to Railroad Dining Car Flatware Patterns,* by Art Dominy and Rudy Morgenfruh, describes railroad silverware and includes over 200 pictures of patterns at full size, $32.50 (plus $3.00 shipping) from D&M Publishing, 2060 Balboa Avenue, Del Mar, CA 92014.

Miscellany

Other unusual gift ideas that might appeal:

[ ] *Dining Car* and *The Harvey Girls,* two of Tex Wilson's black and white photolithographs, superbly detailed, hand-colored, and in a limited edition of 150, feature text and scenes from rail dining and Harvey House settings; $130.00 for an 18"×22" print, or $60.00 for an 11"×14" print (optional framing is additional) from the artist; 206/784-4622.

[ ] A gift certificate for dinner on the _____ by calling (__)-____-_____ (fill in the name and telephone number of your favorite dinner train — see the *Annual Guide to Dinner Trains* in the June R&R).

[ ] Membership in the Railroadiana Collectors Association, a group dedicated to collecting and preserving dining car china and menus, and other railroad memorabilia, includes four issues of a fine glossy quarterly publication, *Express,* and a directory of members, all for $20.00 by contacting Bob Chase, Secretary, 550 Veronica Place, Escondido, CA 92027.

[ ] *Napa Valley Wine Train,* a 30-minute Pentrex video, makes you a first-class passenger onboard perhaps the best known of America's dinner trains, item #NVW ($19.95) from Pentrex, *www.pentrex.com*; 800/950-9333.

[ ] *Harvey Girls,* the 1946 feature motion picture and musical tribute to Fred Harvey's contribution to rail dining and American history, starring, among others, Judy Garland and Cyd Charisse, and featuring the Academy Award-winning song, *The Atchison, Topeka & Santa Fe* ($24.95), also from Pentrex above.

Note that, unless otherwise specified, items ordered may have additional shipping & handling charges. Many sources honor major credit cards. Order early to insure availability and delivery in time for the holidays.

If you're down Kentucky way

A fan of the Hardin Southern Nostalgia Train & Railroad Diner Restaurant, on state Route 80, ¾-mile east of state Route 641 in Hardin, Kentucky, recently sent a brochure. Seems a group of them was reviewing the ride 'n' dine entries in R&R's *Annual Dinner Train Guide* in the June issue, and decided their favorite place deserved mention. They're right.

Hardin's Railroad Diner Restaurant offers you authentic railroad food prepared from classic recipes off classic dining cars from around the country. "Our menu is always changing," say railroad and restaurant president Burneda Koenig. "Our menu is based on practices developed over the years by leading railroad chefs. We select dishes that are appropriate to a restaurant setting, and offer a choice of light and full meals served at trackside." The restaurant is open year-'round. For more information, visit the Hardin Southern on the web at *www.hsrr.com* or telephone 270/437-4555 (for the restaurant, dial 270/437-4200).

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Camera Bag

Your guide to railfan photography

by JIM BOYD

Images and tables on the website

AS I POINTED OUT last month, it's amazing what you can do on a website without really knowing anything. The biggest advantage of starting off with a GeoCities website is that they provide everything ready to go.

In the November 2000 column I began a discussion about adding a new page to the "Jim Boyd's Camera Bag" website (*www.geocities.com/jboydcbag*), which was created as a demonstration site in July 2000. To make the site something of lasting value, I will include all the CAMERA BAG columns that relate to this series. The page described in the November issue was a reprint of the September 2000 CAMERA BAG.

To make the page more interesting than a simple block of text, I decided to open with a headline and a photo of the cover of the September R&R. I scanned the cover directly from the magazine on my flatbed scanner sized as a three-inch-tall 72 d.p.i. JPEG, which I named "sepcover.jpg." I used the GeoCities EZ-Upload to place the image in my GeoCities File Manager. To put that image on the webpage, I used the "image source" command <img src="sepcover.jpg">.

Here's where this business gets ridiculously simple. To add any other image to the page, just copy that command and paste it wherever you want it in the website HTML and then type in the new JPEG name. The whole secret to quick HTML work is to copy and paste everything, from simple commands to complete pages.

One side note here about image sizes. Although some web design programs allow you to resize the images that will appear on the screen, I feel that it is easiest to scan them to size right off the bat — or scan them large and resize them in a program like PhotoDeluxe for use on the website. The cardinal rule is that the Web will always render an image at 72 d.p.i. No matter how hard you try, you can't force it to do otherwise (tough rocks for you Kodachrome 25 sharpness fanatics). If you scan it at a higher resolution, it will simply display a larger image at 72 d.p.i! Therefore, to control the size that your picture will appear on the screen, size it with the resolution set at 72 d.p.i.

Keep in mind that the bigger a file you create, the longer it will take to download on the viewer's computer. I usually use about a 4^2 ˝ 6^2 image (44K JPEG file size) on my dive website which gives a good balance between download time and viewing size. This might be a bit small for rail subjects, but be considerate of your viewers and don't let your ego force them to endure long downloads to see your work in too-big glory. Anything over nine inches may be too big for the browser screen, and the photo will lose impact because it must be scrolled to be viewed in its entirety. I added a "Photo Size and Download Time Comparison" page to the website to show how various image sizes look compared to their file size.

If you want your photos to line up on the screen, use the sizing option on your photo program to scale each photo to the same vertical or horizontal dimension. If you want them to line up side-by-side, just make sure their height is the same, and on screen they'll fall in like soldiers in review.

One other note on images: don't be afraid to crop! On the website you're not limited to a 35mm or 8^2 ˝ 10^2 format. As in the pages of this magazine, you should crop photos to their optimum proportions and image appeal. You'll reduce the file size while keeping the main image large enough to be visually satisfying.

Getting back to that September column webpage, since I had written it in WordPerfect, I simply opened the document and copied the entire text. Then I fired up Netscape, opened my File Manager and simply pasted the entire text onto the September column webpage in one neat zap.

And it looked like crap.

The text on any webpage will naturally flow to the entire width of the page. You can set up the type for flush left or flush right or centered or justified, but it will spread from edge to edge in the window if you don't do something about it.

The problem here is that the human eye cannot follow long lines of type and easily drop down to the next line. Your brain loses track of the line ends, and must struggle to find the next line of type. This makes reading very tedious, and it is why magazines and newspapers use several smaller width columns on a page. R&R typically uses three $2\frac{1}{4}^2$ wide columns, the most popular industry standard for the $8\frac{1}{2}^2$ ˝ 11^2 format. In the old RAILNEWS format and some feature articles, we used two columns per page.

Unless the type is very large or there is some specific design purpose for it, you will almost never see text in a magazine or book spread completely across a page (unless the art director is a rank amateur, a complete idiot or learned his craft from a yearbook editor who should have been in gym class).

The way to address this on a website is with frames and tables — and I didn't know diddly about frames and tables! "Well," I thought, "time to learn!"

I was in for a pleasant surprise. There was something on the GeoCities Advanced HTML Editor that I'd never noticed before: "Need help with HTML tables? Try the HTML Table Maker." What a neat little piece of business this is! It opens up a new window that has a neatly arranged chart that lets you create a table by defining the alignment, the number of rows and columns, the border, cellpadding, cellspacing and table width. It also has a color chart that lets you select a background color for the table.

Now, if I only had a clue what cellpadding and cellspacing were and the difference between rows and columns. They even handle that for you with a simple "Table Preview" button. Just change the numbers and hit the Preview button and watch what happens. The cellpadding determines how far the text offsets inside the table, while the cellspacing sets the separation between the columns and rows themselves.

I wanted a single column that would read comfortably, so I selected "1" in the Column box, Cellspacing 1 and Cellpadding 4, no

border and "60%" (of the screen width) for the Table Width. To make the page more interesting, from the color chart I picked out a light tan (coded #FFCC99) that looked like the 10% Red/30% Yellow mix that I liked for box backgrounds in R&R. Avoid hard, solid colors, unless you have a specific need for them. Light tans, grays and blues work best. Avoid strong colors around photos, since the photos will often clash or compete with the surrounding color.

After setting the parameters you want from the chart, just hit the "Select HTML" button, and it prints out the HTML code for your table. Now just copy the entire HTML block and paste it into the webpage. The place for your text is occupied with the single numeral "1." between the commands <td> and </td>. I put my table in place, went to WordPerfect for the September column text, and just copied it and pasted it into the table. It worked like a charm! I still don't know how to write HTML table code, but I can now generate and use tables. Ignorance *can* be bliss.

(*Ed. note:* On my personal website, *www.trainweb.org/travelogue,* I wrote my own HTML code for tables. Everything was working fine until Microsoft Internet Explorer and Netscape Navigator came out with new versions of their browsers. The new browsers were far less forgiving of HTML code errors than their predecessors, and suddenly my tables were coming out looking pretty awful. It took hours of poring through <tr>,<td>,</tr> and </td> codes to get everything working again. — *S.B.*)

Generally speaking, on a simple layout you treat a table just like a photo. Insert the HTML code for the table like you would an <img src> for a picture. You can put type or pictures above or behind it or mix it with other table codes.

To keep the page clean and simple, I centered the headline and magazine cover on the white page above the table, which now "floated" in the center with its tan background. Inside the table I put a red headline and black flush left text. The appearance will be familiar to R&R readers. To illustrate the contrast in "readability," beneath the box I included a couple of paragraphs of the same text without the table in centered and flush left formats, as well as one set up in two columns with a light blue (#CCFFFF) background color and a one-point border. I couldn't figure out how to make the two columns equal width, and since it wasn't critical, I didn't bother with it.

Therein lies the fun of website work on GeoCities. You can play with it and learn as you go. After three years of running a very successful website, I'm just beginning to explore the technology that I'm already utilizing. You can always go back at any time and change it — it is not set in stone or in expensive type, ink and paper. If you screw up, there's always the "Delete" key.

Unlike the print media, a website can be a "living" document that can be changed and updated as you go. (In fact, this lack of "permanence" can become a future problem for websites that carry significant reference information, and it is one reason that with existing technology, the web is not likely to replace print media as a source of historic reference material.) As you learn new techniques, you can apply them to improve or streamline your site for better appearance or faster download time. So don't be afraid to get started. The world is out there waiting to see what you have to say.

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The Life and Times of a
LOCOMOTIVE ENGINEER
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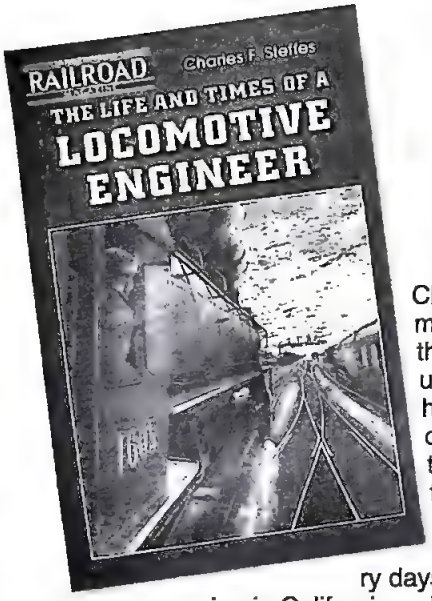

Charles Steffes worked as a fireman and locomotive engineer on the Southern Pacific from 1937 until his retirement in 1976. His humorous and insightful autobiography brings to life a time of transition on the rails — the historic change from vintage steam power to first generation diesels. Steffes details the glory days of this exciting era in railroading in California — before, during and after World War II. Attempting to enlist in the Seabees, Steffes discovered that the SP had gotten him an essential war deferment: See what it was like during the hectic war years as traffic grew heavier, and the changes wrought by diesel locomotives. **$19.95 +S&H**

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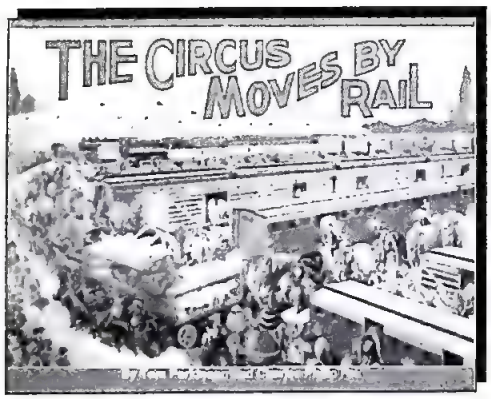
By Chappie Fox & Tom Parkinson



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Trains of the Iowa Interstate
Plets Express, P.O. Box 217, Altoona, WI 54720; 715/833-8899; 106 minutes, $35.95 plus $3.00 shipping. WI residents add 5.5% sales tax.

I really need to spend some time in the Midwest. With the many trackage spin-offs from the major Class Ones, there are a number of regionals with attractive first- and second-generation power rosters, and interesting operations, traffic densities and photographic potential. The Iowa Interstate, operating from west of Chicago to Peoria and Council Bluffs, and owned by online shippers and one small railroad, is one of them. Started in 1984, it has almost 700 miles of ex-Rock Island trackage, operates scheduled and local freights, and generates 90 percent of its own traffic. Shot from 1997 to 1999, this tape is a very comprehensive look at the line and one of Plets Express' continuing series on contemporary views of railroads in the Midwest.

Starting at Iowa City, midway along and headquarters of the railroad, we see the engine terminal and ex-Rock Island depot before chasing a four-unit lashup westbound to Council Bluffs. As we go, we see a variety of old stations, learn about traffic sources (for example, Maytag — steel in, appliances out), view traditional Iowa scenes such as grain elevators and watch trains run right in front of the capitol building in Des Moines. The motive power, almost all painted in black with a broad red and two narrow yellow stripes, is quite attractive. Models include eight kinds of Geeps (the railroad has one to three each of GP7s, GP8s, GP9s, GP10s, GP16s and more), three SD20s, four Alcos and an EMD SW1200. We see almost everything in action as we learn its lineage. Journeying eastward, we repeat the same shooting approach, learning about operations east of Iowa City. Cameo appearances are made by the Cedar Rapids & Iowa City Railroad and the Peoria & Pekin Union as they bring interchange traffic to the IAIS. We end our survey near Bureau, Illinois, where the IAIS commences trackage rights over CSX.

The visual and audio quality of this tape is high and the narration quite informative. I doubt there is much that the viewer is not being exposed to on this line. As most scenes employ the normal railfan runby technique, a little more variety of angles and framing could be useful if such opportunities exist in real life. I recommend the tape for those interested in an attractive regional operation that is doing well. This is not a five-miles-per-hour, down-and-out situation by any stretch. This tape explains how and why IAIS runs, in an era of mega railroads which you might think could crush them. Enclosed, as with all Plets tapes, is a map of the line and a roster of the early EMD and Alco power. — *Tom Kelcec*

The Complete Ontario Northland,
Volume 1 — From the Cab
Volume 2 — From the Ground

G. Train Video Productions, 17 Maple Street, St. Catharines, ON L2R 2A6 Canada; 800/667-3510; each tape runs over 100 minutes; $33.95 plus $4.50 shipping each U.S.; $45.95 plus $5.50 shipping Canadian. ON residents add 8% PST.

Here is a new subject for the armchair fan — today's freight and passenger operations on this regional Canadian carrier north of Toronto, the Ontario Northland. The organization also operates buses, trucks, and planes under the auspices of the Ontario Northland Transportation Commission. Once with cab units in elegant livery, now hood and cab units are sadly in quasi-dip jobs with squiggles and Rail Services lettering on the road switchers. However, a fair amount of traffic moves smartly over 700 miles of mainline with nary a stack train in sight. This is more than not a through-the-woods railroad, with cameo appearances of lakes, stations, rivers, towns and industry.

Volume 1 - From the Cab presents three different cab rides, not always through clean windows: an SD40 powered freight from North Bay to Englehart, the disco-striped *Polar Bear Express* from Cochrane to Moosonee and, aboard an FP7, the *Northlander* from Englehart to North Bay. The first ride starts out rough, but after a while we see a few stations, meet a southbound Canadian National freight, switch an industry and meet the *Northlander*. Ride number two, the GP9 and GP38-2 powered *PBE,* gets us to the end of track at the Arctic Circle, where we wye the power and see rugged looking yet flattish scenery. Our last ride brings back cab unit memories, complete with an engineer-narrated discussion of how the controls work (note the 'comfort cab' versus 'as-built' features). In all three rides, there is crew chatter on the tape, some cut-away scenes for variety, and decent editing to bring the long rides down to viewable proportions.

Volume 2 - From the Ground takes us trackside to five subdivisions and covers the full mix of traffic on this railroad. After a visit to the large multi-purpose shops at North Bay, including a nice blacksmith demonstration (yes, there is plenty for them to do today) we hit the ballast. Images include a variety of power, standard runby coverage of freights and the *Northlander* in numerous locations, a few cabooses, switching of yards and industries and, now and then, an artfully composed or lit shot.

The technical quality here is pretty fair (mastered in S-VHS) with the camera

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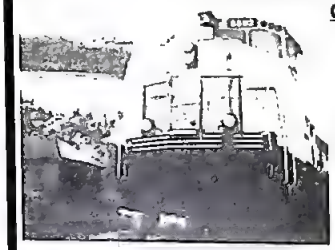

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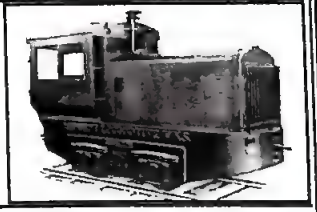

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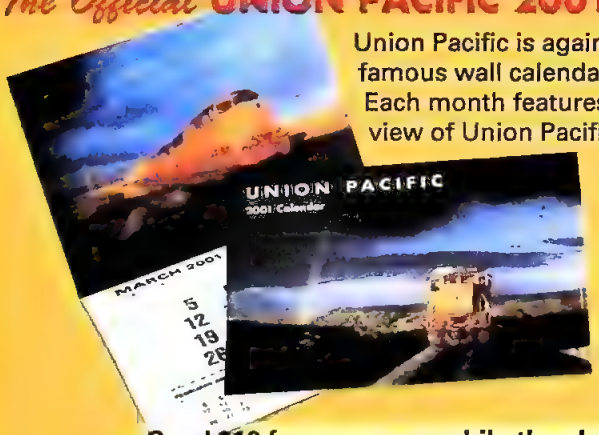

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technique straightforward railfan style but not brilliant, with occasional glitches. There are few full pans on the ground shots. Narration is minimal but descriptive, the natural sound is in stereo, and a map at the start orients the viewer. This production of two completely separate subject volumes ensures that fans of the ONR will have to buy both to gain a full appreciation for the railroad today. — *Tom Kelcec.*

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Volume 2 — The Low Hood Diesel Era
Plets Express, P.O. Box 217, Altoona, WI 54720; 715/833-8899; Volume 1 runs 60 minutes, $29.95 plus $4.00 shipping; Volume 2 runs 100 minutes, $35.95 plus $4 shipping. WI residents add 5.5% sales tax.

Although the SD9 killed steam on the DM&IR in the late '50s, the railroad's diesels have always been handsome, six-axle power with a classic paint scheme little changed over the years. This is a unique, heavy duty main line, conveyor-belt-on-wheels operation, mostly unchanged over time. Coupled with the open pit mines, taconite production plants, and docks and ships on the Great Lakes, this very important link in America's industrial development is an intermodal system that every railfan or industrial archeologist should see at least once. Not in the dead of winter, of course.

Both volumes have essentially the same content — runby footage of the various loaded and empty trains which move smartly between all points. Ore goes out, limestone comes in, all in unit trains made up of some of the 2000 unique 70-ton ore jennies. We tend to move along the lines from the mines down to the docks. There are multiple shots at many locations with different trains and at different seasons, with some snow shots (in April). Most footage was shot in the sun under low-ish light, which is great. Based on personal experience, for photographic variety the area is somewhat limiting, as many of the lines and scenery look the same. Of course, the unit trains look the same. That notwithstanding, Plets has comprehensive coverage of about all of the interesting locations one can get to, and plenty of action on the chase-able and pace-able stretches. There are quick shots of the open pit mines and taconite plants as well. The narration explains in summary form the history of the line, how it and the plants operate, and of course the locomotives and rolling stock. As always, there is a four-color insert with system map, loco roster, and photos.

Other than the obvious differences in motive power between the tapes, *Volume 1* includes at the end good but not perfect vintage movie footage highlighting various styles of cabooses and some scenes at Two Harbors. This volume also shows some trains loaded with high grade ore before the taconite ore concentration process became necessary when ore quality dropped. We also see the one manifest running from Proctor down to the BNSF connection. *Volume 2* spends a little more time at the Proctor engine terminal and on Proctor Hill, and covers Two Harbors and the line from there which loops back to Proctor the back way. We also see the trains involved with Geneva Steel out in Utah. There are a few other surprises.

Technically things are quite fine. Videography is the standard railfan runby approach with good technique. One cannot complain about the quantity of good coverage presented here. The only shortages are interior views of the shops, a cab ride, shots from on top of the docks, and inside views of the mines and plants, all of which are off limits anyway. These are very comprehensive looks at the DM&IR's diesel operations, perhaps too repetitive for some viewers based on the constant flow of similar unit ore trains, but the constant parade of clean power is hard to beat. If you cannot get to Duluth, this is the next best thing. — *TOM KELCEC*

Great Lakes Ships, Volumes 1 and 2
Plets Express, P.O. Box 217, Altoona, WI 54720; 715/833-8899; each tape runs 65 minutes; $24.95 plus $4.00 shipping each. WI residents add 5.5% sales tax.

Obvious companion tapes to the DM&IR train tapes are these two on the ore, stone and coal hauling bulk carriers which ply the Great Lakes. The ships are somewhat elusive when you are there in person and only in the area for a short period of time, although their schedules are published in the local papers. Here is the antidote — close-ups of 28 of them, plus a car ferry and cruise ship.

These are quiet, peaceful and pleasant tapes. When there is no narration the only sounds are waves and the occasional steam whistle or horn. These graceful behemoths, some 1000 feet long, are seen generally entering or leaving the harbors from the lake, cruising the St. Marys River at Sault Ste. Marie or occasionally at the ore docks. Lake Superior in a spring wind is *not* a place to be on anything smaller than one of these ships, but once they pass beneath the aerial lift bridge at Duluth, all is calm. How they navigate without tugs is a marvel.

Via a standard narration format, we learn the specifications and history of each ship, who built it, changes in ownership, propulsion systems, methods of loading and unloading, normal cargo (mostly coal, limestone and taconite with a little grain), design features and so on. Each ship is covered completely via footage taken on multiple days, often loaded and empty. The last coal fired ship on the Great Lakes is, fittingly, the *Badger*, a car ferry that was originally owned by the Chesapeake & Ohio.

The video quality and technique is excellent from shore, with the majority of shots done in low angle sunlight, sometimes with fantastic skies. At least one of these nautical tapes is a definite must-have companion to either of the train tapes to complete the economic and transportation picture of this region. Big iron fans, who can appreciate each ship, definitely will want both volumes. — *TOM KELCEC*

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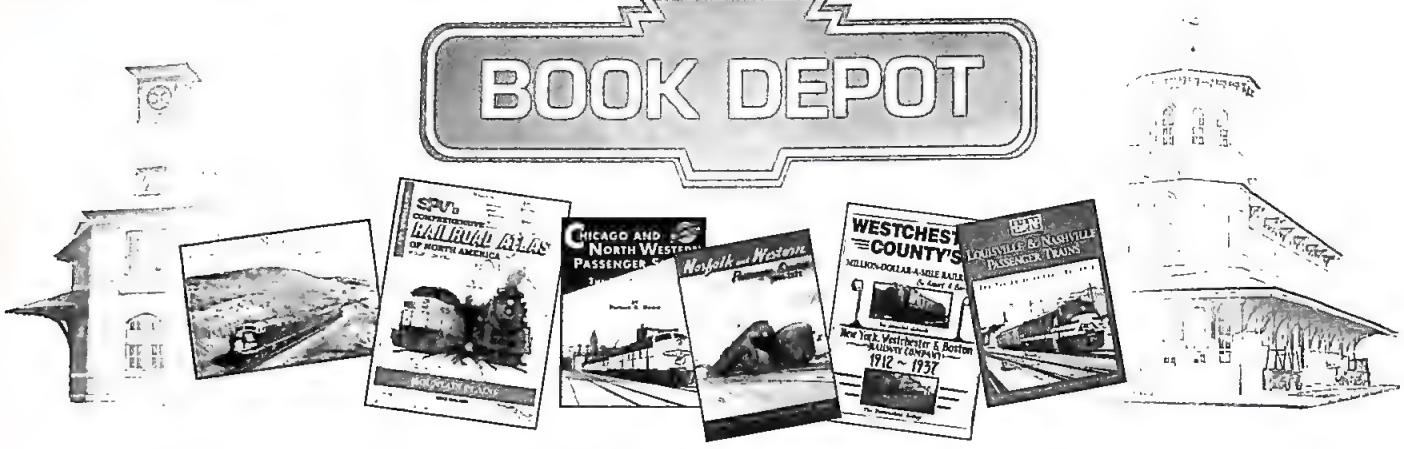

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Sacramento light

SACRAMENTO, CALIFORNIA, enjoys an excellent public transit system. The light rail line serves two basic corridors with extremely well-executed interchanges between bus and rail at many locations. Two major expansions of the light rail service are now underway. The South Sacramento Light Rail Extension will be carried out in two phases totalling 11.2 miles. Phase one will extend the light rail line 6.3 miles from downtown Sacramento to Meadowview Road.

Track construction for phase one was started in the winter of 1999. Station construction will commence in the summer of 2001 and revenue service is expected to begin by September 2003. The $222 million project is fully funded with federal and state funds.

Seven stations will be added to the light rail system on the south line. Each of these stations will offer easy transfer between bus and light rail service. The stations are Broadway, 21st Street, City College, Fruitridge, 47th Avenue, Florin and Meadowview. The 47th Avenue, Florin and Meadowview stations will have extensive parking spaces for park-and-ride users.

The Sacramento Amtrak station (the former Southern Pacific depot) to Folsom light rail extension is another project now underway in Sacramento. The corridor to be developed follows U.S. Highway 50 between the downtown Amtrak station and the city of Folsom. This will be a 10.9-mile addition to the existing service; 14 light rail vehicles will be added to the fleet to provide necessary capacity. The first phase of the Folsom extension is due to be completed by January 2002. It embraces a 2.2-mile double-track extension of the present rail line from Mather Field Mills station onward to Sunrise Boulevard. Two miles of track to a storage yard near Hazel will also be part of this project. A second track will start west of Power Inn and extend to Watt Avenue. The second track will be built between 19th and 23rd streets, including the bridge over the Union Pacific tracks near the *Sacramento Bee* newspaper building.

Phase two is a single-track extension of 4.4 miles from Hazel Avenue to historic downtown Folsom. In this phase express light rail service will be offered from Sunrise to downtown Sacramento. A light rail maintenance facility located near Hazel will be constructed. This phase of the project is expected to be completed by December 2002.

Finally, the third phase of the project will be a .7-mile double-track extension in downtown Sacramento to the Amtrak station at Folsom and I Streets via Seventh and H Streets. This is expected to be completed by September 2003. Six stations to be added to the Amtrak-Folsom line will be Zinfandel Drive, Sunrise Boulevard, Hazel Avenue, Ironpoint Road, downtown Folsom and the Amtrak station. Park-and-ride lots will be built at Sunrise Boulevard, Hazel Avenue, and Ironpoint Road. Many thanks to Bob Blymyer for the information.

A Capitol problem

John Hanlon informs me that the Washington Beltway now moves 200,000 vehicles each day, a number that is expected to rise to over 300,000 in 20 years or less. Traffic and transportation experts in the area say that nothing can be done about the alarming and growing level of congestion. The traffic experts also believe it is impossible to build their way out of mounting traffic jams by expanding the highway. Consequently, mass transit options begin to look better. Maryland transportation officials are exploring the idea of a new rapid transit system, called the Purple Line, that would loop the metropolitan area, generally paralleling the route of the Beltway. Planners are examining six light rail and heavy rail options. The controversial light rail line proposed along the Georgetown branch of the old Baltimore & Ohio is part of the thinking. This proposed line would link Silver Spring and Bethesda, Maryland. There is merit in the idea of a circumferential rail transit line that would link suburbs and connect with the radial lines of the Washington Metrorail.

San Francisco F-Line a must

The March 4, 2000, opening of the San Francisco Municipal Railway trolley line to Fisherman's Wharf was a huge success, with tens of thousands of people turning out to celebrate. Not only were the refurbished PCC cars in service, but MUNI car No.130, a 1914 vintage car, was in operation, and MUNI Railway historic car No.1 also was there.

An interesting point is that each PCC car now has a history card that tells the stories of these vehicles. When the Peter Witt-style cars from Milan eventually go into service, they will get a history card, along with the other historic trolleys that are in service. The historic cars on the F-line provided by the Market Street Railway (870 Market Street, Suite 984, San Francisco, CA 94102; 415/956-0472; *www.streetcar.org*).

Rail transit enthusiasts absolutely must visit San Francisco in the near future. Outstanding features include the Bay Area Rapid Transit District, the famous San Francisco cable cars, and the San Francisco Municipal Railway. The new extension to Fisherman's Wharf is expected to take pressure off the Powell Street cable car lines that now serve the wharf. And while

PLEASE SEND any light rail, transit and commuter rail news items or correspondence directly to Prof. George M. Smerk Institute for Urban Transportation, 825 E. 8th Street, Bloomington, IN 47408-3805.

by GEORGE M. SMERK

rail extensions

you are in San Francisco, take in a game at Pac Bell Park and take the Caltrain down to San Jose to ride the light rail line.

Exciting news from Fort Collins

The Fort Collins Municipal Railway Society (P.O. Box 635, Fort Collins, CO 80522; *www.ci.fort-collins.co.us/ARTS_CULTURE/MUSEUM/index.htm*) is looking for another Birney car to keep currently restored and operating car No.21 company. Society members have been working on this project for a number of years and at last it appears that they may have found what they are looking for. If you have never ridden on a Birney, and I am sure many of you have not, any electric rail enthusiast worth his or her salt desiring the experience should make his or her way to Fort Collins and ride on No.21 and possibly another car.

Other good news from Fort Collins is the restoration of the 1907 trolley barn located at Howes and Cherry Streets. Carol Tunner, the city's historic preservation planner who is largely responsible for initiating the salvation of car No.21, developed a grant proposal; the state historical fund grant for over $142,800 is available to upgrade the brick barn. Ms. Tunner is a skilled grant writer, and a federal grant under TEA-21 for $113,972 has been awarded Fort Collins to facilitate using the old trolley barn as a museum. The Municipal Railway Society will probably use a portion of the barn for offices. Eventually it is possible that track will be reinstalled inside the barn and out across the barn's thresholds. Much refurbishing has to be done on the building.

For the uninitiated, a Birney was a small four-wheel light-weight car with safety devices that could be operated by one man. Charles O. Birney, an engineer for Stone & Webster, created the design. About 6000 of these cars were built between 1915 and the mid-'20s. They were extremely popular for awhile because they were very economical to operate, requiring only one person to deliver service at a time when two-man cars were typical; their lightness meant that they did not use much electricity. Unfortunately, Birneys were generally rough riding and eventually became unpopular with passengers. A number of Birney replicas are now being built by Gomaco Corporation of Ida Grove, Iowa, for a tourist operation near Tampa, Florida.

L.A. rail: east side, west side

Martin Gombert writes that, despite the moratorium on major subways such as the Red Line, the Los Angeles Metropolitan Transportation Authority is not ignoring the possibilities of light rail or busways to be placed in potentially heavy-use corridors, with several options under study. The proposed east side light rail transit corridor would run from Union Station to Atlantic Boulevard via First Street to Lorena Street, then transition over to Third Street and continue east via Third Street/Beverly Boulevard to Atlantic Boulevard. This route includes serious consideration of a tunnel segment between First & Boyle and First & Lorena. A bus rapid transit option will also be studied along the same route. On the west side, both bus rapid transit and light rail will be studied to operate along the Exposition Boulevard right-of-way from the Long Beach Blue Line station at Washington Boulevard all the way to downtown Santa Monica.

What is interesting is that a politically active group in an upscale west side neighborhood caused the MTA board planners to avoid the neighborhood. The light rail line or busway would veer off the Exposition Boulevard right-of-way, which is already owned by the MTA. According to the proposed scheme, the line would run west from the University of Southern California along Exposition Boulevard, but would operate only as far as Venice and Robertson Boulevards. The line would then follow Venice Boulevard all the way to Sepulveda Boulevard. At this point, it would turn north and then west once again to pick up the Exposition right-of-way into downtown Santa Monica. Martin Gombert writes that the west side rail line, if built, would be interesting. It is the old Pacific Electric "Air Line" that ran between Los Angeles and Santa Monica. For many years it only operated one franchise car run per day until that was discontinued in 1953. He also notes that rerouting away from an exclusive neighborhood makes sense from a ridership standpoint. Thanks also to John Allan Lee.

Pittsburgh maglev possibilities

The good people of Pittsburgh may have a magnetically levitated train some day. The United States Department of Transportation has provided $3 million for the development of a maglev transportation system for the Steel City. The idea is a joint venture between the Port Authority of Allegheny County and Maglev, Inc. Six other places are seeking the $1 billion in federal funding for the construction of this new type of service. The idea in Pittsburgh is to construct the maglev service from the International Airport on the west and run to downtown Pittsburgh and then continue on to the east, serving Monroeville and Westmoreland County. Thinking big, the maglev is proposed to extend eventually to Philadelphia and Washington, D.C.

California flashes

A lot is happening in urban rail transportation in California. In **SAN FRANCISCO**, brand new cable car No.9, built by the Municipal Railway itself, replaces the old No.9. Barring an accident, cable car bodies last about 100 years.

Because of the many accidents along the **LOS ANGELES BLUE LINE**, light rail service between downtown L.A. and Long

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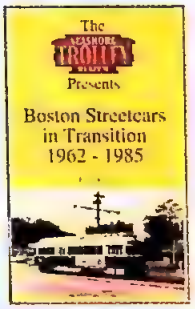

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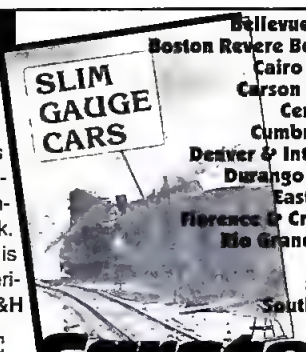

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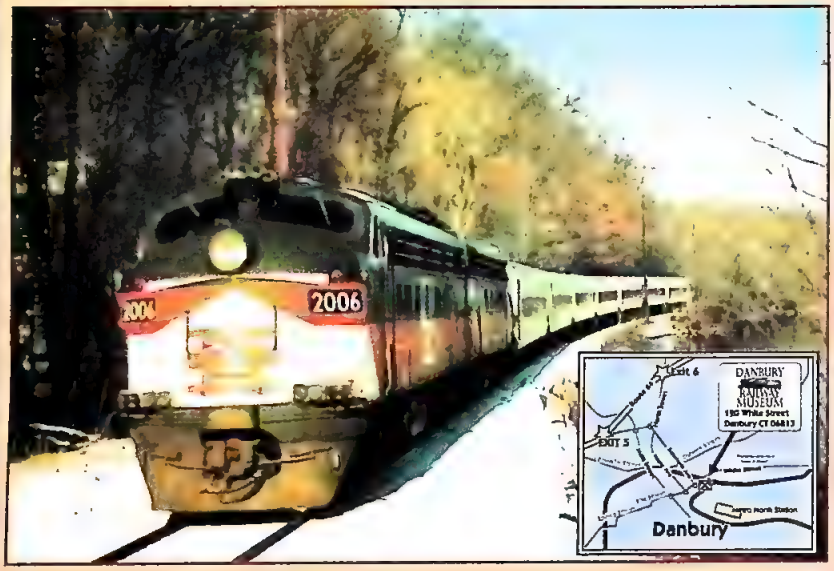

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Beach, a recommendation was made to completely grade separate the line. That's an expensive solution and would cost between $1 and $2 billion, which is much more than the original construction of the line.

Meanwhile, the Metropolitan Transportation Authority is trying to educate the public to avoid getting in the way of the trains. Some parties are clamoring to slow down the Blue Line trains to Long Beach. Some perceptive commentaries recall that the unbridled number of grade crossings slowed down and eventually strangled the red cars of the fabled Pacific Electric. A movement is in place to change the name of the light rail between Union Station in Los Angeles and Pasadena from the Blue Line to the Rose Line. The public seems confused because there is an operating Blue Line to Long Beach and another Blue Line that eventually will run north to Pasadena.

In December 1999, the **LOS ANGELES** Red Line subway between Union Station and Hollywood averaged 57,875 passengers on weekdays; the Blue Line averaged 52,825 and the Green Line 19,925 per weekday.

The **NORTH HOLLYWOOD EXTENSION** of the Red Line subway, which opened June 24, came on line within its $1.4 billion budget; it was also six months ahead of the deadline set by the federal government. The total cost of the 17.4-mile Red Line subway system is $4.6 billion. Thanks to the opening of the Red Line subway, it is now possible to go from North Hollywood to Los Angeles International Airport by rail with two changes plus a short bus ride at the airport.

LOS ANGELES MTA planners are considering a busway on Wilshire Boulevard that will be similar to that in Curitaba, Brazil. A coalition of business and community leaders are not happy about this. Many favor a light rail option. Others favor a monorail, but in Los Angeles it is not clear whether people really mean monorail, as in Disneyland, or an elevated rapid transit system, such as in Chicago, Philadelphia or New York.

Amtrak has begun operations of the ***PACIFIC SURFLINER*** along the southern California coast that will replace the *San Diegans*. The route stretches from San Diego in the south through Los Angeles and Santa Barbara to San Luis Obispo. Each of the *Surfliners* will have five double-deck cars with seats for 422 passengers. Because of the nature of the line, it may be used as a long distance commuter service by many passengers.

When the MTA opened the extension of the Red Line subway to **HOLLYWOOD** last year, it was expected that ridership would rise from about 40,000 daily patrons to 80,000. As of March, daily ridership averages a little under 60,000 daily boardings. What the impact will be after there is time to get some experience from the North Hollywood extension is difficult to say. The paucity of Red Line riders is blamed on the MTA's decision not to reroute express buses from the San Fernando Valley and have them terminate at Red Line stations.

The group behind the Grammy awards (the National Academy of Recording Arts and Sciences) is proposing construction of a senior housing facility next to the **NORTH HOLLYWOOD RED LINE** subway station. Other developments were also proposed,

both housing and retail, in the area. A majority of the 160 apartments will be reserved for music industry retirees. The facility will be called Encore Hall.

The fate of the old **SOUTHERN PACIFIC RAILROAD STATION** in North Hollywood is undecided. The wooden single-story building is slowly falling apart. It has been a long time since it was a railway station, its last user having been a building supply store.

The neighbors of the **UNIVERSAL CITY** subway station are unhappy because there is not enough parking space around it. The city of Los Angeles has given an ultimatum to the MTA to provide 250 parking spaces to keep patrons from parking on the streets and blocking residents' homes or local businesses.

Forget an extension of the subway or a light rail line or a busway from the North Hollywood Red Line station through the **SAN FERNANDO VALLEY** to the Warner Center, as was long ago proposed. The MTA doesn't have the money. What to do with the 14-mile valley corridor has been debated for more than a decade. Folks in the San Fernando Valley figure that they are an afterthought in the minds of the MTA and Los Angeles.

The **SYLMAR/SAN FERNANDO** intermodal transit hub is an example that may be copied in other places. The station serves Metrolink commuter trains, MTA buses, Los Angeles DOT commuter express buses and the private Smart Shuttle. A smaller but similar station exists at Chatsworth.

CALIFORNIA GOVERNOR GRAY DAVIS announced a plan to spend $5.2 billion on transportation. Of that sum, $2.2 billion will be spent for light rail, intercity trains, busways and carpool lanes. The governor made his announcement on April 6, 2000, with the soon-to-open North Hollywood Metrorail Red Line subway station in the background. The first contract to construct the light rail line between Los Angeles and Pasadena has been let. It is for $21 million and is to be spent on an elevated structure north from the eastern edge of Union Station. It will include an above-ground station at Chinatown.

Jeff Morales replaced Jose Medina as the director of **CALIFORNIA'S DEPARTMENT OF TRANSPORTATION.** He replaces Medina after there were some problems on Medina's watch with the sale of a private toll road. Morales has extensive mass transit experience with the Chicago Transit Authority. He also worked in Washington as an aide to Senator Frank Lautenberg (D-N.J.) when Lautenberg was chairman of the Senate's transportation appropriations subcommittee. Morales was one of the major contributors to the Intermodal Surface Transportation Efficiency Act of 1991. At the CTA, Morales was executive vice president for management and performance.

There is interest in returning some **RED CARS** to downtown Los Angeles to emulate the interurbans of fragrant memory. There has been much discussion so far, but no money has been put forward.

The **COASTER** commuter line, operated by the North County Transit District between downtown San Diego's Santa Fe station and Oceanside has developed significant ridership. More than one million

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Editorial commentary

The 20th Century

DESPITE ALL THE MEDIA HYPE during the months leading up to December 31, 1999, the actual end of the 20th Century will occur on December 31, 2000 (even Jim Boyd touted his December 1999 CAMERA BAG column as the "last of the century"). Therefore, we have made this issue of RAILFAN & RAILROAD sort of our farewell to the century. The features selected for this issue reflect kind of a sampler of the last 100 years.

Father Dale Peterka of Cincinnati provided the centerpiece article for this issue. His article, "100 Years of Railroad Photography," was originally put together as a slide show for Summerail at CUT in 1999. When George Fletcher and I saw the show, we immediately asked Father Dale if he'd be willing to rework it for R&R. He agreed, and you have the result in your hands.

The other three features are more personal in nature — our farewell to the 20th Century not about "what happened" during the last 100 years, but more about "what it was like" to be railfanning.

The 1990s were marked by super-mergers in the rail industry, leaving four major survivors — Union Pacific, Norfolk Southern, CSX and Burlington Northern & Santa Fe. Steve Schmollinger combined a super-merger railroad with an icon of the 20th Century for his feature on "Route 66: Main Street of the Southwest." There is certainly renewed interest in Route 66 (yours truly has travelled much of the Mother Road in New Mexico, Arizona and California and looks forward to getting back to the Southwest sometime in the future).

It's hard to believe, but it's been 25 years since the *American Freedom Train* made its romp across the country, powered almost exclusively by steam. Jimmy Barlow's story on "The Train That Did It" captures a significant contribution of the *AFT* that has been overlooked — it brought thousands of people down to the tracks to see a steam locomotive. Perhaps, like Jimmy, many of these people became railfans thanks to the *AFT*.

Finally, Andrew Nelson's "Out of Iowa" seems to tie it all together. When we're trackside, we often think of the railroading past, or even the industrial past, of the area we're in. But Andrew's story brings home railroading history in a very personal way.

The next R&R you'll receive will be the January 2001 issue. Let us be the first to welcome you to the *real* 21st Century.

Driving to Cincinnati

Reader J. Marshall Beuhler took exception to my statement in the November 2000

Railroad Atlas of North America

SPV

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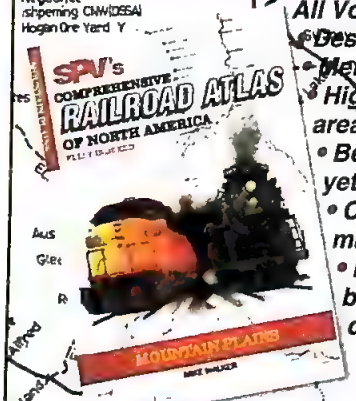

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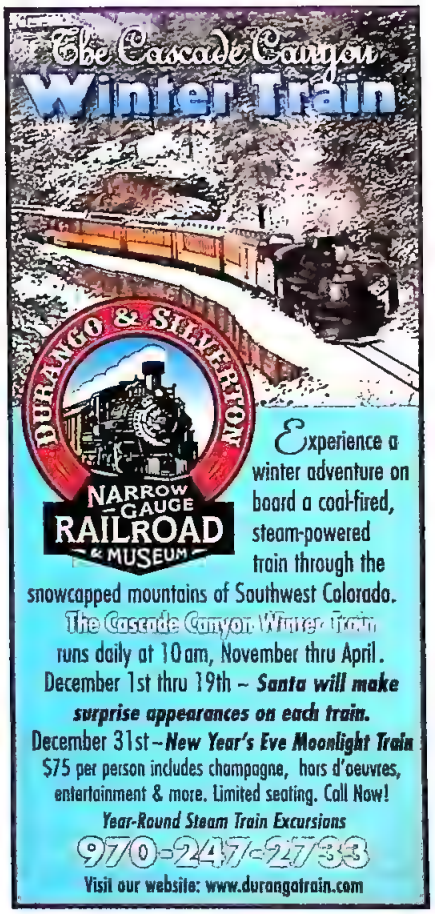
MARKERS that "we loaded up the car and drove to Summerail at CUT (see FANMAIL) and believes that, as the editorial staff of a railroad fan magazine, we have an obligation to take the train. Sometimes when I write these MARKERS pieces, I feel like I'm stepping into a field of land mines, but here goes . . .

First, let me get this off my chest (and start ducking) — I personally feel no obligation to ride Amtrak (or any other railroad) simply because I work for a magazine about trains. Quite honestly, from where I live and work in Newton, off the beaten path in northwest New Jersey, it takes over an hour to get to the nearest Amtrak station (Penn Station in Newark). And to get there I have to drive and find a place to stash the car for over a week (an expensive prospect here in the Northeast). Commuter trains of NJ Transit come to within 40 minutes of the office, but that still requires driving (and most commuter lots don't allow overnight parking) and requires handling a ton of luggage on a train that isn't designed to handle luggage.

Ah, there's my primary problem with rail travel — as a photographer, I usually have more luggage than I can handle with two hands. When I travel, I have a camera bag (over 20 pounds of cameras and lenses) and a laptop computer bag slung over my shoulder. In one hand I carry a three-foot canvas bag that contains enough clothes for a week, rechargers for cell phones, computers and flash gear, a large mobile scanner for a rental car (and a Railcom antenna), books and maps needed for the trip and assorted other stuff — this bag usually tips the scales at 40-50 pounds fully loaded, and usually comes back heavier than when I left. In my other hand is a hard plastic box holding my Lumedyne flash equipment. Between the straps of the canvas bag I carry a tripod. When I'm going someplace like Summerail, where I also have about 60 pounds of door prizes and slide show equipment to take along, it quickly becomes impractical to take the train. When driving, I can just load up the car at my convenience, and a lot of stuff just lives in the car during the trip.

As much as I hate flying (I'm not afraid of a crash or anything, I hust hate sitting in those seats for four or five hours) the airlines make luggage handling not much of a chore. I can drop my canvas bag and Lumedyne case at curbside check-in and be done with them. At the other end of the flight the airports have carts readily available for rent (some airports provide them for free) and I just load up a cart and head for my rental car. Taking the train (and/or not renting a car) would mean lugging all this gear to wherever I'm staying. Returning, the whole process works in reverse — I dump my heavy luggage at curbside check-in, drop the rental car and head for the gate.

The second problem with taking the train (for me) is a lack of mobility. As a photographer, I primarily want to take pictures of trains. Riding and taking pictures are largely exclusive of each other. As I mentioned in the MARKERS piece last month, our first stop was Somerset, Kentucky, to railfan along Norfolk Southern's Rathole line. Somerset is not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served by Amtrak, so getting there by train would have required going to Cincinnati, then renting a car (and rental cars at many Amtrak stations are non-existent). We also spent the day before Summerail chasing trains around Cincinnati and hitting various chili parlors (once agin, difficult to do without access to a car). And ex-associate editor George Fletcher and I had the option of returning to New Jersey via Winchester, Kentucky, and loading up on cases of food not available here in the Northeast to bring back for later consumption — getting two cases of non-returnable Ale-8 bottles onto a train would have been impossible.

Railfanning is a hobby with many diverse sub-hobbies within it, and riding trains is certainly a worthwhile endeavor. But my particular "specialty" sub-hobby of railfanning is photography. And to do that successfully, I need mobility. Riding the train provides limited photographic opportunities. With unlimited time and money, I'd probably ride trains more often. Like anything else, it comes down to "bang for the buck," and I get more of a "bang" coming back from a trip with a pile of exposed film than from having a train ride. Of course, this isn't true for everyone. I've said in the past that trying to sell a train ride to a photographer is like trying to sell a piece of china to a timetable collector — it's all a part of the hobby, but it doesn't meet the interests of the particular individual.

Let me conclude by saying that I *do* enjoy riding trains. During Winterail each of the past two years I have included a day of train riding as part of my California activities. In 1999 I rode the *Coast Starlight* from

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Oakland to Los Angeles and back over two days and thoroughly enjoyed the trip (with most of my heavy luggage locked away in my rental car at Jack London Square). I even remember thinking, "I have to do this more often," as I sat in my roomette watching the scenery roll past. And before Winterail 2000 George Fletcher and I rode from Oakland to Bakersfield on an Amtrak *San Joaquin*. But the reason we rode that day was because the weather forecast was for clouds and rain — not conducive to photography at all. Both times, I flew to Winterail instead of taking the train. Both times I spent about eight days on the trip. But my interests were met by using those eight days ripping around California in a rental car shooting trains rather than spending three days each way crossing the country by train.

I'm glad people ride trains. I wish time and money would allow me to do it more often. In fact, I have three or four cross-country itineraries sketched out. I hope someday to take my wife on these trips (she far prefers riding to waiting hours by the tracks). But for now I'll channel my efforts into documenting trains on film.

I know I'm getting mail on this one . . .

Our new associate editor

We are pleased to announce that Walt Lankenau has accepted the position of associate editor at Railfan & Railroad, replacing George Fletcher. Walt has been (and will continue to be) our cartographer and has been a regular around here for years. We'll give Walt a more formal introduction next month.

Steve

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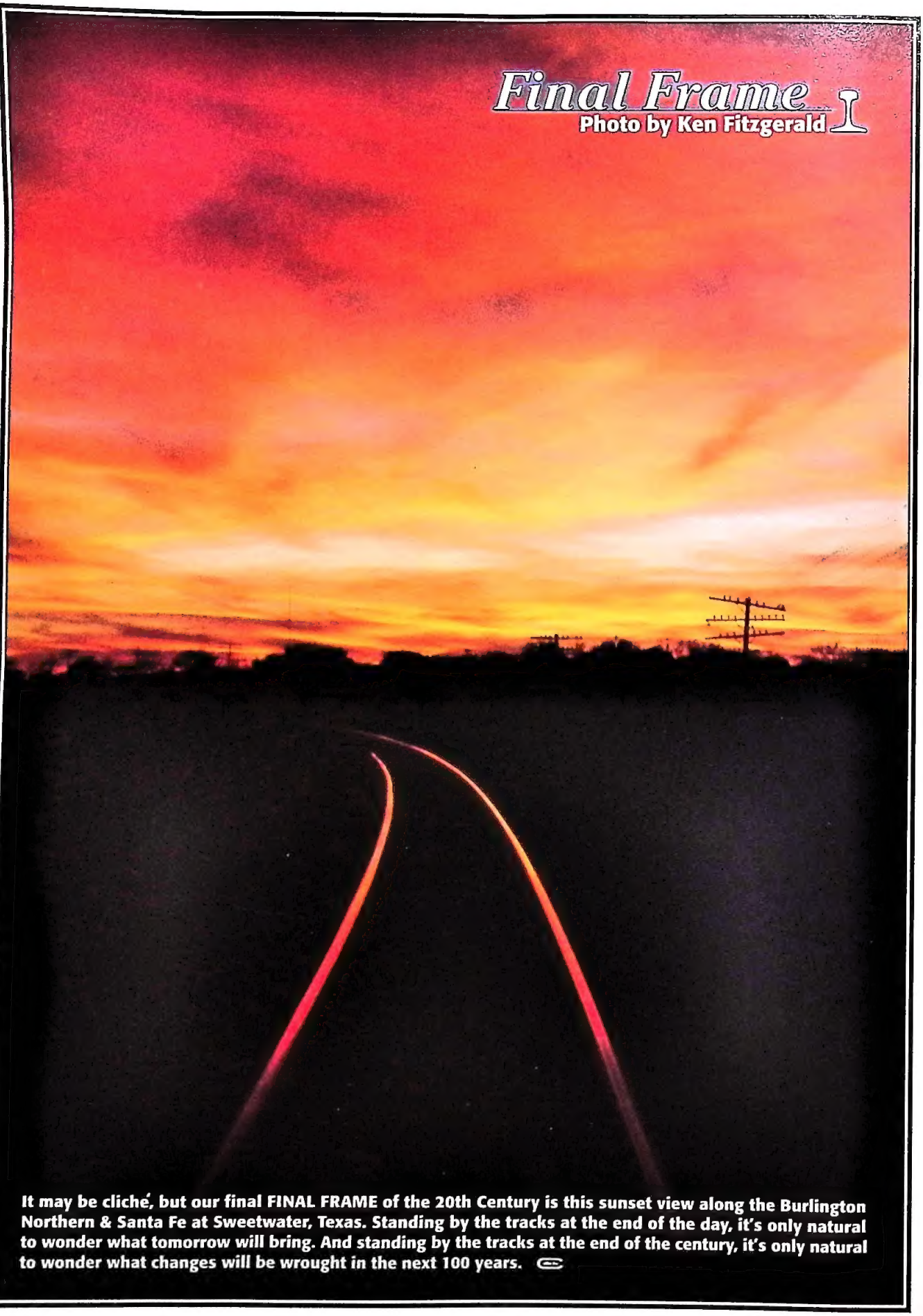

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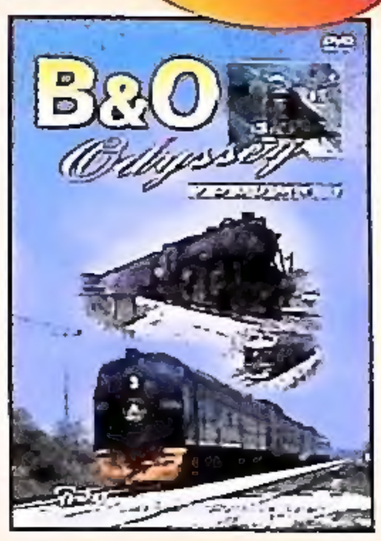

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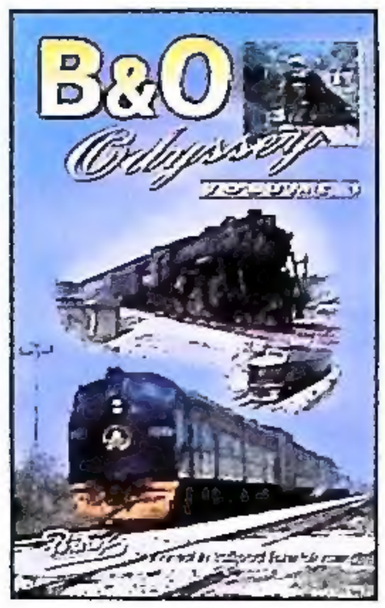

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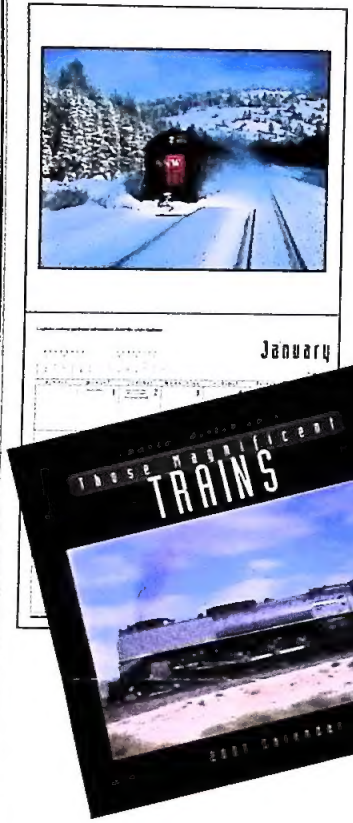

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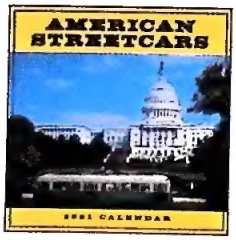

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